

# RadioGuide

LARGEST WEEKLY RADIO AUDIENCE IN AMERICA

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Midwestern Edition

5¢



Gale Page

FIRST AIR  
TREATMENT  
FOR MOVIES



\$10,000 IN CASH PRIZES FOR RADIO FANS



# AT LAST, a Really TRUE STORY About 'SHARLIE'



Evolution of a gag—  
Jack Pearl and Billy  
Wells working one  
up . . .

get into the swing of the part. When we get to that point, we're the best of friends once more.

Seriously, though, we get along like blood brothers and never enter into an argument that's more than half serious. Of course, I've got to feel that the material is right for me. I don't mean just funny, but something that's my style. I've got to have lines that are mine, lines so good that I believe I thought them up myself. But Billy has perception. He knows me and he knows the Baron and he gets us together as though we'd always been that way.

I swear by Billy, and that's putting it mildly, but he's lucky, too. Do you know how he came by "Vass you dere, Sharlie?" He's a hard working writer, but he didn't get that by burning midnight oil or pacing holes in the floor. Nor was it one of those sudden inspirations you hear about. No, Billy just made a mistake about Cliff. Now, Cliff Hall's name is Cliff, but Billy thought it was Charlie. In fact we had started broadcasting before Wells found out that he had the name wrong. Honest, "Vass you dere, Sharlie?" might never have come into the routine if Wells hadn't been confused about the straight man's name.

That would have left Billy to tug away at his hair or do whatever else is supposed to produce catchy lines. So that was an easy day for Billy.

Naturally, material is the primary problem of a comedian on the air. Billy, however, has a double set of talents. He's so fertile with ideas he usually can think of a new one, but if he can't he knows how to twist an old one until it would be ashamed to look its original in the face.

Contrary to what you might think, he writes in straight English, with no effort to indicate dialect, except grammatical errors. The "Sharlie" line, for instance, is written "Was you there, Charlie?" I am accustomed to giving the required accent.

And so, as the Baron Munchausen, I consider myself lucky to owe my life and entrust my existence to Billy Wells.

There are many things in my life I could part with, but nothing would ever replace the regard I have in my heart for Billy.

frequently by telling him that a gag or a whole script is terrible.

I want to give Billy all the credit for thinking up the Baron, for that is where credit is due. That doesn't mean, though, that everything he concocts for the Baron suits me. And so I kick. It's always just about details, of course. And we argue and fight it out until one of us wins the round. The details are as important as the major situations and I've got to take to them before I

## What ARE Good Mike Manners?

**R**ULES of etiquette govern practically everything in existence except radio. Now, surely some enterprising gentleman or woman, who understands the true meaning of a piece of lemon in a finger bowl, ought to commence work immediately on a book of etiquette covering all phases of this here thing called "radio."

Casual inquiry for suggestions from some of the more flexible index finger pointers who are classed in the genus as radio artists, brought some amazing replies.

Charlie Carlile firmly believes the radio audience, when disposed to tune out a program, should first call the studio, get the offending artist on the phone and politely say, "I'm tuning you out, you're terrible!"

Irving Kaufman is struck with the idea that when a musician plays off key, thereby ruining a number, the program should immediately cease, the announcer should ask all listeners to send in their names and addresses, and the offending musician should be compelled to send a letter of apology to every one in his own handwriting.

Shirley Howard thinks it would be the height of politeness if all sponsors would autograph checks twice a week instead of once. A rule like that is bound to create good feeling everywhere—that is, nearly everywhere.

Leon Belasco is opposed to the idea that people, especially radio announcers, should laugh at his accent. The correct thing to do in that case, observes Leon, is to effect the same kind of an accent and talk right back to them.

Harry Salter is inspired with the idea that a band should conceive, arrange and rehearse all programs without the leader. After everything is in order, the polite thing to do would be to phone the leader, wake him, and let him listen to the program over the 'phone—before he rolls over and goes back to sleep.

Lew White is one of the more polite of the group. He feels sorry for perspiring musicians, overworked announcers, gagless comedians and thwarted opera stars. So he proposes that sponsors could display their true breeding by having him on every commercial program to play soothing organ music while all the others rest up.

George Olsen is enthusiastic over the idea of radio etiquette, and says that radio critics should be admonished to praise poor programs to the sky. They naturally should do likewise for deserving programs. In that

way the listeners will believe every program is a good one. Then the managing editors can fire the radio critics, for there won't be anything for them to knock.

George Givot still insists that there should be a rule that all radio people, to be polite, must eat in a Greek restaurant. Then, he says, it will actually pay him to open Acropolis Number 7.

## Why MAE Says "NO"

**T**HE phantom fence that has separated Mae West from the green meadows of radio is no more. At least the gay lady of motion picture fame has walked through a gate. It was unadorned and lacked the golden furbishment previously used to glitter invitations that came in her direction. Mae West, a few weeks ago, voluntarily and quietly broadcast a plea in behalf of the Los Angeles Community Chest Fund. It netted the Fund \$200,000 in contributions.

This air debut gave birth to the opinion that she now would turn to radio to continue or to repeat her public conquests. It has been common knowledge that she has declined fabulous radio offers, the latest a contract offer of \$91,000 for a series of thirteen weekly broadcasts. Other offers have not been lacking.

The big money chances were offered more or less in the spirit of a gamble, perhaps, but now with her initial radio experience a success, expectations were that Mae was ready for radio.

But has the screen star made her radio debut? "Yes," is the answer, if it was Mae West who cajoled \$200,000 from listeners in behalf of the community chest fund. But "No" if it was just an interested, zealous person with a social consciousness.

A young woman inviting assistance in behalf of less fortunate fellowmen in a dignified broadcast, and a dazzling femme cocking an eye in invitation to "come up sometime," are distinctly separate personalities.

Until Mae West can be identified on the air by her gestures and not alone by her inflections or wisecracks, she possibly will continue loath to make her radio debut. Without the gestures she may make scores of charity broadcasts, but will say "no" to the air until she finds a way to get across her histrionics.

. . . and putting it over

By Jack Pearl

**W**HEN I think about Baron Munchausen and how he got that way, it reminds me of the old gag about whether the hen or the egg came first. As a matter of fact, like Topsy, he "just grewed." And it is Billy Wells, my good friend Billy K. Wells, ace writer for movies and stage, who provides the vitamins.

One day Billy got an idea. It turned out to be a radio idea for me to put the hen before the egg. We had met some time before. I was in Europe, but he cabled me from New York. Radio meant nothing in my life; however, Billy believed in his idea and had me listening to him when I got back.

If it were not for Billy, there wouldn't be any Baron. Billy conceived him, then rounded me up in the flesh. He had been working on a Negro dialect idea, but decided to have one of the parts done in German dialect. The idea included Cliff Hall, who had been with me before, as straight man.

Since then, my association with Wells has been constant. We go to work together before any script is written for our weekly broadcast. Billy thinks up some general idea. That means he gets me into some situation or other. Then I have to get out of it. As I get in and out, more ideas are forthcoming. Within a few days, Wells has them transferred into script.

Do we squabble? You should hear! Billy, you see, is a great kiddier. He likes to stir me up. He gets me stirred up and then writes script. Now, I'm not taking anything, not even from my best friend, so I retaliate



# SOARING to STARDOM on Eddie Cantor's WIT

WHEN Frances Arms walked to a microphone, little did she know that it was a magic looking-glass capable of transferring her instantly to stardom—sweeping statement, but every bit true. It did, with the suddenness of magic and the thrill of sensation. Even Eddie Cantor's breath was taken away. For it was he who manipulated the lucky looking-glass.

Radio has made Frances Arms a star. Strangely, it brought her from retirement, back to the vaudeville stage, at more than twice the salary she formerly received. And now on a vaudeville tour, she is billed at "Frances Arms (Mrs. Rubinoff on the Radio)."

The impromptu gag on which Frances Arms rode into the radio spotlight and emerged a vaudeville star transpired during a customary Cantor broadcast. Eddie was clowning and guying Rubinoff. As usual, the studio was filled, but Cantor had a special guest and he singled her out. She was Frances Arms, a friend probably from their earlier vaudeville days. Eddie had an inspiration. As he was about to introduce her over the air, he thought of a gag. Before Frances Arms had taken her place before the "mike," he had introduced her to the radio audience as "Mrs. Rubinoff."

"Folks, this is Mrs. Rubinoff."

The words were electrical.

It was not the fact that the unmarried Rubinoff was nonplussed, nor that Frances already had a perfectly good husband in Abe Lastvogel, New York theatrical booking agent. These did not cause the sensation that was born of the moment. It was the moment itself—and a listening public's keen sense of the dramatic.

The sudden and unheralded introduction of a wife of the much kidded Rubinoff was not a gag to the Cantor fans. In one breath they were tricked and intrigued. The declaration of a Rubinoff spouse was a match accidentally but expertly dropped by the genius of Cantor among the kindlings of interest in Rubinoff he had carefully piled. The flame was instantaneous.

Going for her in a big way, they wrote letters of congratulation to Rubinoff, letters of greeting to "Mrs. Rubinoff" and letters of inquiry to both, and to the station. Eddie had aroused their interest. They were willing to be interested further. Frankly, they were curious. Would Eddie please give them some details?

Cantor had started something and he knew it. Fan letters for "Mrs. Rubinoff" that poured into the station for a week following her introduction, proved it. He found himself unable to ignore her. For his next broadcast he worked into his script a set of gags built around Rubinoff and his "wife," with a bit for Frances Arms to do as "Mrs. Rubinoff."

Then the fan letters really poured in. They came in such quantities from interested new acquaintances of "Mrs. Rubinoff," that she was taken from the air.

Paradoxical, but true. These initial broadcasts were her final (to date) appearances before a microphone, for the simple reason that she had become a star. Overnight she had become a personage for which a vast public was eager. They asked for her in every mail. Theater booking agents saw that a personal appearance was the need of the moment.

She signed a vaudeville contract again—and yet not again, for this time she was not just to be Frances Arms with a guarantee of her former salary, but "Frances Arms (Mrs. Rubinoff on the Radio)," and the contract figure was twice what it had been.

Frances Arms, brought from retirement by a gag that Eddie Cantor pulled before the mike



## WATCH NEXT WEEK'S ISSUE of RADIO GUIDE

for the Beginning of an  
Intriguing Series

## WHAT RUDY VALLEE NEVER TOLD

By His Former Secretary

# \$10,000 CASH Prizes to Radio Puzzle Winners

HERE is one of the most thrilling opportunities ever offered to radio fans who enjoy the solving of puzzles. Radio Guide has devised a contest, the winners of which are to receive \$10,000.00 IN CASH PRIZES.

The puzzle is of unusual interest to radio listeners because it summons to its solution a familiarity with radio stations. In addition, it involves something of a graphic presentation of radio itself.

Not only does the opportunity yield an interesting pastime but it assures most generous cash awards to those who are successful in working out the puzzle. Thus the opportunity embraces entertainment, exercise of knowledge of radio and, most important, very substantial cash awards.

The task is to blaze a trail of radio stations through a diagram which is presented in this edition together with all the instructions necessary for the solution of the puzzle. There are no trick questions and no complications. All you have to do to win the Radio Stations Trail Puzzle Contest first prize is to follow instructions faithfully and present a correct solution more neatly prepared than the finished puzzle submitted by any other contestant. Even if you don't win the first prize, there are many other attractive cash awards available.

Read the contest rules carefully. Study the diagram closely. Work out the solution and mail it to Radio Guide.

The puzzle makes an exciting and interesting game. Bear in mind that the opportunity to win cash prizes ranges from the first award of \$5,000 down to \$5.00.

The first prize to be paid is \$2,500.00; second, \$1,000.00; third, \$250.00; fourth, \$100.00; fifth, \$75.00; sixth, \$50.00; seventh, \$25.00; and 150 more prizes totaling \$1,000.00. And—

Any winner who at the time of the closing of the contest is a yearly subscriber to Radio Guide, will receive double the amount of the prize he would have been awarded had his name not appeared on the subscription lists of the magazine.

## Rules of the Contest

This contest is open to all. Employees of Radio Guide, and their families, are the only exceptions.

A contestant may send in as many different solutions as he likes. Different members of a family may compete.

The use of any mechanical device in making a tracing of the puzzle is not permissible. Completed puzzles

showing the use of a mechanical device in their preparation will be rejected.

The contest closes Tuesday, April 10th, 1934. All envelopes postmarked before midnight of that date will be accepted and the enclosed solution entered in the contest. Neatness, and the importance of the stations selected, will be determining factors in selecting the winners. Only correct trails will be considered.

The relative importance of stations will be rated according to their transmitting power. That is to say, a station with a 50,000 kilowatt transmitter will be considered more important than a station with less power. In order that each contestant may be fully informed, not only as to the names of stations available for the trail, but as to the relative importance of each unit, a log of all North American and neighboring stations will be supplied by Radio Guide to every person who forwards a stamped envelope, self addressed, with a request for the list.

In case of ties for any of the prizes offered, the full amount of every prize for which there is a tie, will be awarded to each tying contestant.

Professional puzzle solvers will be excluded. The use of fictitious names is also prohibited.

Each contestant, by (Continued on Page 10)



# "BLUES" SINGER WHO SWAPS HOT-CHA FOR A HOPE CHEST

SHE doesn't care if any gossip columnist never prints a line about her garbo-gilberting! She walks up to all the new and smart bars in town and glibly orders a nice, cold drink of root beer. She doesn't attend night club openings; she hasn't taken a public bow yet. She has avoided going "Radio Row" much as a few screen stars avoid "going Hollywood." Still, with steady tread, smiling voice and agile work on the piano, Connie Gates is climbing the ladder of distinguished radio accomplishment.

Little Connie Gates, the wonder girl, started network broadcasting about four months ago with an obscure noon-time spot. Now she's heard over Columbia every Thursday evening at 9:45 CST with Mark Warnow and his orchestra.

Don't misunderstand her. Connie's not negative. It isn't that she won't do some of the things usual to the gayer phase of a radio star's life. It's that she hasn't the inclination. She is a highly positive young woman. She has a hope chest.

That's the clue to her personality, the key to her interests. Connie's a home girl and has been for twenty-two years. Important personages in her world are her parents, and some young brothers and sisters. Paramount interests are new designs, color combinations, and handiwork ideas that give variety and completeness to her hope chest.

Connie's career is singing popular songs, songs more sophisticated, perhaps, than the singer. But the voice so suited to the torrid tempos of modern songs combined with sweetness and the little-girl enthusiasm expressed by her hope chest interest, make her uniquely successful.

It has been said that Connie is doing to her radio audience what Mary Brian did to the nation's movie-goers. She is projecting a smooth blend of the "sweet" and the "hot" that is to the liking of all.

Always she has had a flair for domesticity that has dovetailed with her concentration on music. Ballad singing and piano playing, which first put her on the air, have never seemed to Connie a far cry from stirring up a cake or stuffing a roast.

Away from the studios, Connie is a self-contained young woman with interests as remote from brightly-lit Broadway as are the poles apart. She lives in a gaily chintzed room in a hotel club for young women. Occupying a place of honor on her bookshelves, elbowing the works of David Thoreau, Edgar Allen Poe, Robert Louis Stevenson and Thomas Huxley, is her favorite (at the moment) possession. It's a small electric grill which her mother sent at Christmas. Many an evening Connie caracoles homeward from the studios with cheese, corned beef and a few dainties. Remembering the comfortable home-cooked meals with her family, she stirs up chocolate, rustles together a sandwich, and forgets the heigh-de-ho.

That you don't jump to conclusions, Connie makes a disclosure "I get a big kick out of sewing for my hope chest. That may sound funny to you, because I really haven't any prospects yet. Nor do I want any until I've actually sewed up the matter of succeeding in my radio career. I'm having a perfectly wonderful time filling that chest, though, and it's almost complete—just full of embroidered pillow cases and initialed towels."

There are a couple of old fashioned quilts, too, made by Connie from scraps of gingham and cotton swatches. All unaware, she has stitched into them reflections of her own personality.

CONNIE GATES reflects a sweet home influence in all that she undertakes to do. Books are her chief hobby



## From SILVER To LOUD BRASS

WHEN Buddy Rogers, the motion picture star, went on the air recently, he began what he intends as a serious radio career. He opened with his orchestra at the Paradise Restaurant in New York January 26, with plans to be heard over WJZ chains and WOR several nights every week.

Can Buddy Rogers, in the minds of untold numbers of his movie fans, become entirely disassociated from cinema fame—jump from the silver screen to playing brass? That is the task facing the popular idol in his determination definitely to forsake the Kleig lights for a good-sized share of radio prestige.

This is no matter of vanity, of increasing movie laurels. It is a matter of ambition. Buddy wants more than anything else in the world to make good on the air.

It's so natural. Since Rogers' early youth, music has been a vital interest. He shook a pair of castanets, figuratively speaking, when the other kids were playing with rattles. As he developed he became a full-fledged musician. He's rated, you know, an excellent trombone soloist, does enviable things with a muted trumpet, bows to none when it comes to sax-toting, and is expert with a piano-accordion. Unusually thorough, he knows every instrument in the dance band, and arranges his own music.

If you saw his first musical pictures, you'll remember him blowing blue notes from a derbied trumpet. If you thought that was faked, it was your mistake.

As a broadcasting routine Rogers has plans to feature a solo on one instrument during each appearance. His special instrument is the trombone and he is working on a series of transcriptions for trombone of some of the better known violin solos.

Buddy, in forsaking the movie lot to cast it in the realm of radio, does it with intrepid confidence in his own musicianship.

## SHARP SPLITS IN STANDINGS OF WEEK'S FAVORITE SONGS

SMOKE got into band leaders' eyes and listeners' ears in profuse amounts in the last week. And from that statement it should not be difficult to guess which song achieved a new high in popularity. Not only was the number played most frequently over the networks, but it chalked up the greatest total of points in the orchestra leaders' consensus.

Five of the songs heard most often during the past week remain those which enjoyed that distinction for the week previous. In this week's index to popularity, band leaders include among the outstanding ten hits two songs not mentioned in either listing previously.

### TEN SONGS PLAYED MOST OFTEN OVER THE NETWORKS LAST WEEK

Song	Times Played
Smoke Gets in Your Eyes	25
Throw Another Log on the Fire	23
Temptation	23
Everything I Have Is Yours	20
On the Wrong Side of the Fence	17
I Raised My Hat	17
One Minute to One	16
Old Spinning Wheel	16
Let's Fall in Love	16
Good Night Little Girl	16

### BAND LEADERS' CONSENSUS OF LAST WEEK'S OUTSTANDING HITS

Song	Points
Smoke Gets in Your Eyes	50
Temptation	33
Everything I Have Is Yours	25
On the Wrong Side of the Fence	25
One Minute to One	25
Old Spinning Wheel	20
Our Big Love Scene	20
Carioca	15
This Little Piggie	15
We'll Make Hay While the Sun Shines	15

The orchestra leaders, listed alphabetically, make the following selections in the order of their preference:

**Leon Belasco:** Nothing But the Best; Smoke Gets in Your Eyes; Our Big Love Scene; This Little Piggie, and Keep Young and Beautiful.

**Frank Black:** Carioca; Smoke Gets in Your Eyes; This Little Piggie; Sylvia, and Keep On Doing What You Are Doing.

**Glen Gray:** Smoke Gets in Your Eyes; In Other Words We're Through; We'll Make Hay While the Sun Shines, and Temptation.

**Harry Horlick:** Smoke Gets in Your Eyes; In the Valley of Yesterday; One Minute to One; Old Spinning Wheel, and Smiles.

**Isam Jones:** Stay on the Right Side of the Road; Let's Begin; I know That You Know; No More Love, and Smoke Gets in Your Eyes.

**Andre Kostelanetz:** Moonlight on the Water; I'd Do It Again; Everything I Have Is Yours; Love Is Love Anywhere, and Carioca.

**Clyde Lucas:** Temptation; This Little Piggie; Our Big Love Scene; I Raised My Hat, and Beautiful Girl.

**Abe Lyman:** April in Paris; Carioca; On the Wrong Side of the Fence; Easter Parade, and Smoke Gets in Your Eyes.

**George Olsen:** You're in My Power; Temptation; Ole Pappy; Orchids in the Moonlight, and One Minute to One.

**Rudy Vallee:** Old Spinning Wheel; Old Pappy; In Other Words We're Through; Viva La France, and Temptation.

**Fred Waring:** We'll Make Hay While the Sun Shines; On the Wrong Side of the Fence; Let's Fall in Love; Smoke Gets in Your Eyes, and Coffee in the Morning.

**Paul Whiteman:** Everything I Have Is Yours; On the Wrong Side of the Fence; Only a Paper Moon; One Minute to One and Smoke Gets in Your Eyes.

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# SWABBING A HIGH C INTO HIGHEST SALARY



**SID GARY**

can sing baritone roles in opera or warble highly pitched falsetto. But he is advised to quit singing and turn to comedy—and can he swab a deck!

His impersonations of famous theatrical and radio personalities are keenly pointed characterizations.

Or he might have been a Tibbett were he not born with an overdeveloped funny-bone. At a memorable ship's concert an assistant director of the Metropolitan Opera was deeply impressed by the unusual voice of this obscure young sailor, and offered him a scholarship. Gary quit the sea to devote himself to the mysteries of Italian and French opera. Although vocally he progressed with amazing rapidity, his uncontrollable feeling for comedy caused him to exaggerate grandiose and pompous operatic gestures into screamingly funny caricatures. Consequently he disorganized the ranks of his fellow artists and sent his director home tearing out hair in despair. Repeated threats and pleas were of no avail. Finally, his kind patron one day caught him in the act of ruthlessly mimicking that patron's eccentricities. Then and there the operatic career of Sid Gary terminated.

He is frequently "ribbed" by his friends about his catastrophic naval career. Sid liked the water all right, but he thought the food and the discipline were terrible. He spent so much time atoning for his many breaches of conduct that about all of the world he saw was a scrub-brush and deck. However, Sid feels that his brief fling at sea was not entirely a loss, for he received the inspiration for his famous "double-talk" idea from an Italian fish-peddler who came on board and at first mystified and later set the "gobs" howling with mirth with a lightning stream of chatter. A few years later, remembering the peddler, Sid realized that the contrast between an earnest fact and an unintelligible babel of words contained the seeds of good comedy. Out of this formula he evolved the garbled gabbling called "double-talk."

Sid looks at people with the most innocently cherubic expression imaginable, and lets fly a volley of rapidly spoken syllables—with here and there an intelligible word interspersed—which makes the listener think that hearing has suddenly become defective. Politely, he is asked to repeat what he just said, and politely he does. It takes victims anywhere from five to fifteen minutes to realize they are being duped.

The other day he called his tailor, and the ensuing conversation sounded something like this: "Hello! Tailor?"

"Yes."

"This is Gary. Habana a la kuba u got suit onna dafil pressed a batis... you got?"

Who's got it?

Try that some day on your vocal cords, spoken about 150 words in a split second, and you will understand why, after fifteen minutes of conversation, the poor tailor was picked up from the floor of his shop in a state of nervous collapse.

"Double-talk" has so captivated the imagination of the entertainment world that motion-picture Director Mervyn Le Roy, who entertains a lively respect for the ability and potentialities of Sid Gary, has included a scene using it in the latest Joe E. Brown flicker opus.

Among the paradoxes of Sid's career is the strange fact that the deep-voiced baritone should have crashed to radio fame as the successor, on a CBS sustaining, to Morton Downey, whom he had impersonated so often in vaudeville. It is strange too, that this natural "funster" should have acquired his first sponsor as a singer of serious songs. It is very strange indeed and not a little gratifying to Sid Gary, to look back on his sailor days when he goes on the air each Tuesday at 9 p. m. CST, for the Cunard Lines over WJZ, New York only.

ONCE he had to swab decks for singing while on duty in the navy. Now the biggest steamship company in the world pays handsomely for the privilege of using the resonant baritone voice of Sid Gary on its programs. That's "Life!"

Sid Gary's entire career has been filled with such anomalies and paradoxes. As a matter of fact Sid himself is a paradox! He's a little man from whom great, organlike tones issue with startling vibrance and depth; a natural comedian who convulses his hearers with laughter when he lets loose a flood of bewildering "double-talk," and stirs the depths of the soul when he mournfully chants the moving, dirgelike "Deep River." He sings the "Prologue" from Pagliacci in a manner which would do credit to a Metropolitan star,

then croons "Carolina Moon" in a falsetto with the voice of an Olympian.

The same "itch in his heels for trabellin'" that as a youngster made him run off to sea, later sent him on the road in vaudeville. For ten years he has headlined on the Keith-Orpheum and R. K. O. circuits, first as half of the team of George Burns and Sid Gary, and then later with the famous Bernard and Gary singing-comedy act.

He presents the unusual enigma of an artist who might be a comedian with a name that might rank with the Cantors, Jolsons, Jessels and Wynns, were he not doubly gifted with a golden heritage of song. Time and again Cantor and Jessel have begged him to abandon his singing and to concentrate on comedy.

## AND NOW, FIRST AIR TREATMENT for MOVIES

FOR the first time in history the radio and Hollywood have found a way to cooperate toward a common end. And that end is the broadcasting of feature pictures. The Columbia Broadcasting System is presenting a weekly program each Saturday night from 8:00 to 8:45 p. m., EST, entitled "Forty-Five Minutes in Hollywood," and based upon the actual plots and musical scores of the latest motion pictures. These programs in most cases give previews of the pictures, abbreviated versions before the pictures are shown in any movie house.

Four major producing companies, Paramount, Metro-Goldwyn-Mayer, Warner Brothers, and R. K. O. are cooperating with the sponsors of the series in the presentation of these feature picture premieres. The radio versions of the movies take the form of dramatizations of the high spots of the films in which the voices of such stars as Jean Harlow and Clark Gable are reproduced in their most important lines. Whenever possible the stars themselves appear on the broadcasts, but in most cases their lines are taken by expert

dramatic mimics. Many of the best known dramatic actors, whose impersonations are almost totally indistinguishable from those of the persons they portray, are listed in the roster of talent. Among them are Marion Hopkinson, Porter Hall, Peggy Allenby, William Adams, and Fred Uttal.

The musical portion is under the direction of Mark Warnow, young CBS maestro who has risen to the front rank of radio conductors in the brief space of four months. It is his assignment to reproduce the highlights of the musical scores of the pictures.

In addition to the Hollywood of the feature pictures, another and less formal Hollywood is represented on the broadcasts. Cal York, veteran screen reporter and feature writer, conducts a weekly behind-the-scenes show. York's revelations are not a gossip column of the air; they are dramatized anecdotes of actual incidents in the lives of leading screen luminaries. In rapid-fire order York sets the stage for the various incidents, and the voices of the stars are reproduced by dramatic actors. Covering the movie front and skirt-

ing Beverly Hills for news of unusual character, York presents little-known stories about the stars of interest to all movie lovers.

Among the outstanding successes presented on the broadcasts has been the Paramount feature, "Miss Fane's Baby Is Stolen," a thrilling story of a nationwide search by police and Federal authorities for the victim of baby-snatching. In the broadcast, the leading roles were reenacted by Marion Hopkinson, who impersonated Dorothy Wick; Peggy Allenby, who was the radio counterpart of Alice Brady; and Porter Hall, who played the role of the policeman. The musical picture, "Moulin Rouge," starring Constance Bennett, Franchot Tone, Tullio Carminati, the Boswell Sisters and Russ Columbo, and other films of like importance, have been announced for previews on the air.

The unusual nature of the presentations gives rise to countless problems, particularly in casting; but that's for the broadcasters to worry about. The important thing is that radio and the movies finally have buried the hatchet.



# NIGHT RADIO SELLOUT!



NINO MARTINI, phenomenal tenor able to reach "F" above high "C" in full voice

## ALONG THE AIRIALTO By Martin Lewis

**B**USINESS seems to be all right in the kiosk, and the broadcasting barons have already forgotten that they may once have heard the wolf licking his chops outside the studio door. In case you should doubt this, despite the recent flocking of new sponsors to the ether let me step up to report that CBS has sold the last available half-hour on its night-time schedule, leaving but three or four stray quarter-hours of unsponsored time in the evening and night schedules each week. Not in my memory have the radio calendars been so full.

In addition to the keynote indication of prosperity, the sale of this time—at 8:30 p. m. CST, on Tuesdays—has some other interesting angles. The sponsor, General Household Utilities, will employ Eugene Ormandy and the Minneapolis Symphony Orchestra in connection with selling its refrigerators. Not only does that indicate an extension of the growing sponsorship of highbrow programs, but time is opposite one Ed Wynn. It's reasonable to assume that those of the listeners who prefer another kind of entertainment to Mr. Wynn's might, on the other hand, be very cheerfully disposed to an ear-

ful of symphony. Ormandy, by the way, started his radio career as a CBS studio maestro, and more recently he has been airing his Minneapolis Symphony over the NBC as a sustaining feature. And if I'm not mistaken, he has been under CBS management all along, through his Columbia Concerts affiliation. The new ice-box symphonies will be heard over more than 50 stations.

You hear a lot about professional jealousy among the boys and girls of the amusement business, and especially among musicians; but here's one item to the contrary. Fred Waring, bowing off the Old Gold Series, encouraged the sponsors to the choice of Ted Fiorito

and his troupe as his successors, and when they were chosen he sent Ted a letter wishing him well in the assignment. Ted returned with a grateful letter of thanks and a beautiful wrist watch for Maestro Waring.

Marion Talley is coming out of radio retirement to be guest star for the opening of the Ford program February 4. . . . A toothpaste sponsor is auditioning Gus Edwards, discoverer of Walter Winchell; also Georgie Jessel, Eddie Cantor, and a few others, with a typical school day idea which he hopes will appeal to the kiddies. . . . Another oil sponsor comes to the air over the Blue network in the middle of February with music under the baton of Irving Talbot, late of Hollywood, and a dramatized tour each week.

## No Merman for Durante

They're trying to get Ethel Merman to join the coffee program with Schnozzola Durante after Cantor leaves, but Warner Brothers are so well pleased with her first feature flicker effort they are offering her more do-re-mi to confine her professional activities to picture work. . . . Mary Eastman sings for Buick Motors, and her father-in-law is the head of a rival automobile concern, Packard Motors—another of those intriguing little things which happen so often in the land of radio.

What with Ruth Etting set to resume her vocalizing on CBS on February 13, in the interest of Oldsmobile the boys are wondering if her Colonel will continue to distribute gifts of the sponsor's product. . . . Now that Jack Denny and Jeannie Lang are definitely at the parting of the ways, except for their being together on the Hudnut program, Denny is looking for another girl vocalist. He's auditioning them almost daily. He wants a girl who hasn't been exploited. . . . Will Osborne is another ork pilot looking for a female vocalist.

## A & P Looking Around

Harry Horlick's sponsor is auditioning a show over CBS featuring Don Ross and an orchestra and choir under Archie Bleyer, noted arranger. . . . Roland Young and Edith Barrett are doing dramatic auditions, Young with a crook character like Philo Vance, and Miss Barrett with a food product in mind. . . . Band-leader Joe Haymes has disbanded his orchestra and is back under the Ted Weems tent as head arranger for the Weems crew. . . . Most of Haymes' boys are now part of the Buddy Rogers' band which opened at the Paradise in New York.

Milton Watson, the "Evening in Paris" tenor soloist, is listening to other solos these days as he paces the floor in the wee hours—for his baby daughter is teething. . . .

The Borrah Minnevit show now on WOR is to extend to a half dozen cities including Chicago, Indianapolis and Columbus, with St. Louis to follow almost immediately. . . . They're building a "round table" show at which a famous unannounced guest such as George Jean Nathan or Heywood Brown will appear. . . . Do Re and Mi, the harmonizing girls, exit from the Camel Caravan, and rumors are rife around the corridors of the broadcast cathedrals to the effect that there will be more shaking-up on that program. But at least, the soothsayers tell us, Glen Gray and his Casa Loma outfit will stay, whatever else may happen.

Florence Desmond, the British impersonator, who was a recent guest star with the Ipana Troubadours, pleased the sponsor's agency by imitating the last six guest stars they had on the program, just to prove that she is a regular radio listener. . . . Eddy Duchin's band, long a favorite of the debs, played for a party at the Shoreham Hotel in Washington for President Roosevelt last Tuesday.

The Revelers will return to making records of popular songs after a four-year lay-off due to shrinking record sales. . . . You can't budge Tony Wons' dog from the loudspeaker when Tony is broadcasting. He knows his master's voice. . . . Sponsors of the Hinds' Hall of Fame show on Sunday nights have definitely signed their talent up to April 1. They



MARTINET MILLARD is still the object of rumors that couple her name with Ozie Nelson and wedding bells

TED FIORITO'S hands are insured for \$300,000. At that rate, what would a pin-prick be worth?





# MIKE and MOVIE RIVALS

will be heard as follows: Helen Hayes, February 11; George Gershwin, February 18; Mischa Elman, February 25; Clarence Buddington Kelland, March 4; John Charles Thomas, March 11; Joe Cook, March 18; Irene Dunne, March 25; and Frances Alda, April 1. . . . James Melton missed a new commercial by not being able to be in town for the starting of the program, due to his present concert tour with George Gershwin. . . . The Mills Brothers have been signed for a third picture to be filmed while they are on the coast, RKO-Radio's musical starring Jimmy Durante and titled "Dynamite." The other two pictures in which they will appear are M-G-M's next Marion Davies feature, "Operator 13," in which the four boys will play roles as well as sing, and "Hot Air," Warner Brothers musical.

Captain Phillips H. Lord (Seth Parker) is quite the busy man these days. Writing a weekly half-hour program, casting it, directing it and playing the leading role in it, are but a few of the things that keep him occupied during the week. Besides this he is supervising an expedition around the world that will take fifteen months. . . . writing magazine stories. . . . planning his

for the first rehearsal of the Fire Chief broadcast since their marriage. They were both all smiles from ear to ear, and were quite busy shaking the hands of well wishers. . . . Major Bowes was Toastmaster and Master of Ceremonies of the entertainment at the President's Ball held at the Astor Hotel in New York last Tuesday night. Mrs. James Roosevelt, the President's mother, was the guest of honor.

Recently an interviewer was trying to get a story from the quiet Fred Allen during a rehearsal at the Radio City studios. "I haven't done anything really interesting lately," the comedian said. "All I do during the week is to sit at a desk at home and write scripts." "But how about your wife?" asked the interviewer—referring of course, to Portland Hoffa, who appears with her husband in the Revues. "Surely she does something interesting while you are working." "I'll intimate!" Miss Hoffa spoke up. "I help him with his scripts." "Aha!" exclaimed the



LL 10788. . . . has given a special license number. The Fire Chief keeps his car in Jersey for a very special reason

stories for the motion pictures that he will make on his cruise. . . . attending special luncheons and dinners in his honor. Any one of these things would keep the average man plenty busy, but Phil Lord manages to do them all. I wonder what he does in his spare time.

When Buddy Rogers flew in from Washington for his opening Roger Wolfe Kahn took a few of your favorite orchestra pilots up in his plane and flew thirty miles out to meet Buddy, both planes landing together. Would you call that Music in the Air?

## Dick's His Own Favorite

Many letters come in the mail, but this one gave me more chuckles than any I've received of late. Dear Marty: I noticed that you are conducting a poll in the RADIO GUIDE for the most famous star. In my humble estimation the greatest band leader in the world is Richard Himber. Why don't you give this deserving young maestro the credit he deserves? I have listened carefully to all of his programs and have never missed one of them. And in my estimation his band is the acme of perfection. I have followed his meteoric rise on the radio from the Essex House to the Ritz-Carlton, and I am proud to cast my vote for this handsome, dashing, popular composer and director, Richard Himber.

Assuring you that my opinion is absolutely impartial,

I am, Sincerely yours, RICHARD HIMBER

Robert Simmons is recovering from the effects of a frost-bitten ear. Bob hitched his horse to a sulky for the first time and took a ride in the country near his Cornwell New York estate. He got on a detour which took him miles out of the way and when he finally reached home he found that the cold had affected his right ear.

Mrs. Graham McNamee, the brand new bride of the NBC announcer, accompanied Graham to the studios



MAJ. BOWES presided at Hotel Astor's President's Ball

interviewer, sensing a story at last. "What is your part in the work?" "Well," said Portland, "I sharpen Fred's pencils."

Helen Pickens didn't give the last issue of RADIO GUM a chance to get on the newsstands in which this column announced her engagement, when she ups and middle-aisles it with Salvator M. Curioni, whom she met



ROSALINE GREENE has no trouble in getting champions to defend her, even if her protagonists are only tough characters in her dramatic sketches

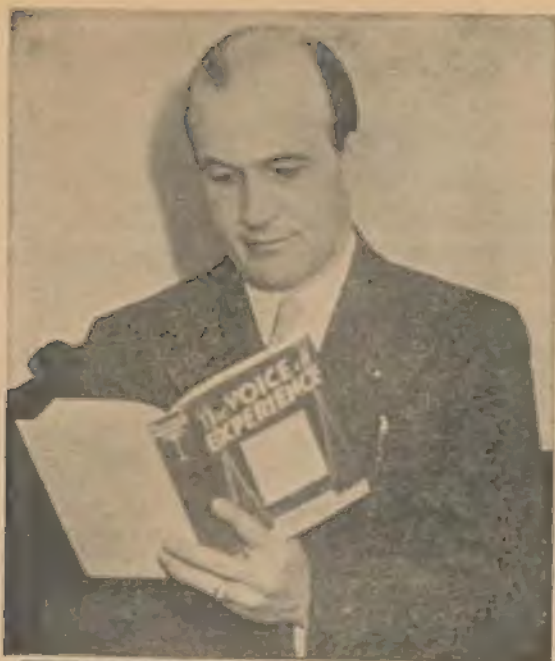
out on the coast while making a picture. Helen will continue her musical career. . . . Vivien Ruth is writing a number of Mother Goose rhymes into popular ditties which she hopes to perfect well enough to be able to present them on her Happy Wonder Bakers' programs. She is working in collaboration with a younger sister on these tunes. Vivien informs me that sister is a born composer. . . . Ozzie Nelson's football habits, contracted while he was an All-American quarterback at Rutgers, still stick with him. During rehearsals Ozzie calls off the numbers of the songs which each of his musicians has in his book, and each man is required to be able to answer without a moment's hesitation the name of the song called for. It's a system, Ozzie claims, that reduces delay both at the rehearsals and at the actual broadcasts.

It actually happened—the Don Hall Trio got the squelch of their lives last week. They attended a neighborhood movie house where a bouncing-ball "short" was being shown. The trio were singing lustily as they followed the bouncing ball over the lyrics of a popular song, when a neighbor rudely interrupted them with: "Why don't you learn how to sing? You're way off key!"

Harriett Hilliard gets her final decree this month, and rumors still persist that she will immediately become Mrs. Ozzie Nelson. However, the blond eyeful insists that she has no thought of a marital hookup with her boss bandleader.

(Continued on Page 26)





The Voice of Experience reading the book that he will award for solutions to readers' problems

If you have a perplexing problem, perhaps some RADIO GUIDE reader can solve it.

The Voice of Experience realizes that life is a good teacher and that those who have gone through certain difficulties become the best teachers and advisors for those passing through similar troubles. The Voice, therefore, is giving each reader an opportunity to have his say and to expound philosophy on problems submitted. A double benefit is thereby enjoyed. Some readers will dispense advice and assistance. Other readers will receive it. It can be your turn either way, any time.

For months readers have been familiar with the

# WHY NOT BE an UNDERSTUDY FOR VOICE OF EXPERIENCE?

solutions for soul, mind and heart troubles as offered by The Voice of Experience. This service now becomes broadened in that it encompasses the solutions and opinions of as many as care to offer them. This means that actual facts, tactics, decisions and results relating to experiences had by others can be brought to bear.

Who knows what bitter heartache may be healed by the counsel of some reader able to think back upon a similar trouble now in the mellowed past?

In each issue of RADIO GUIDE will appear a letter containing the disturbing problem of a reader or radio listener. It will be selected for its general interest by The Voice from his daily reams of mail.

Thus he turns over to sympathetic readers a matter extremely vital to some one, asking others to focus attention upon it, and to send in their best judgment for its solution. Any reader of RADIO GUIDE is urged to put himself in the place of the writer of the printed letter, and then advise what action should be taken, or what decision made.

This advice should be addressed to The Voice of Experience. From among the letters received, those that seem to bear closest upon the problem and to contain the most helpful solutions, will be published in these columns.

The efforts of all those who by their time and attention thus attempt to assuage the suffering or to remove the perplexity of a fellow reader, will be in line for reward.

To five of the persons whose letters are chosen for publication, will be mailed a deluxe edition of the book, "The Voice of Experience," written by the master. He will autograph each copy.

The five more persons whose solutions are chosen, will be given a copy of the regular edition of the volume.

Herewith is printed the problem of a concerned

mother. Help her to decide what attitude to take and what liberties to allow her daughter. Send it in to The Voice.

Do not allow your letter to be more than two hundred words long and write only on one side of the page.

The soundness of your judgment and the breadth of your experience as expressed by your advice will be the basis of selection in choosing the ten letters.

Send in your solution to the problem in the box below to the Voice of Experience, c/o RADIO GUIDE, 551 Fifth Avenue, New York City, N. Y.

## Anxious Mother

Dear Voice of Experience:

I have two daughters, one seventeen, the other nineteen. These girls have been accustomed to attend dances together, accompanied by their boy friends.

Last month the older girl married and moved to another city. I have refused to allow the seventeen-year-old to go to any dances since her sister married.

She claims that I am old-fashioned and that, since I approve of her boy-friend, I should trust her in his company. But he is only eighteen and, to me, they seem just a couple of kids.

I have promised to abide by your decision. Should I allow her to go to the dances or not?  
MOTHER

# MR. FAIRFAX KNOWS THE ANSWERS

Arthur Fairfax, a veteran of radio who knows all the stars personally, will do his utmost to answer your query in the earliest possible issue of RADIO GUIDE. The only exceptions will be those questions that are not of sufficient general interest to merit response in print; and such inquiries will be answered direct, if accompanied by a stamped envelope. Address all questions to Arthur Fairfax, RADIO GUIDE, 423 Plymouth Court, Chicago, Ill.

Mrs. R. C., Stevens Point, Wisc.—Andrea Marsh, separated from the microphone when her arm was broken in a recent automobile crash, is resting in New York. Her return to radio with a band for a background is currently rumored, but there is nothing concrete yet.

Cora Jones, New York, N. Y.—Address one or all of the Mills Brothers at KHJ, Los Angeles, Calif.

Mrs. Roy R., Gary, Ind.—No radio bookings right now for J. B. and Mae. Their series at WJJD terminated and no renewal is in sight.

E. T., Moncton, N. B., Canada—Nancy of "Just Plain Bill" is Miss Mildred Hark, a talented young lady with a splendid theatrical background. She takes occasional roles in other programs and will be heard soon as the heroine in WGN's new radio mystery show, "Behind The Scenes."

G. Reich, New York, N. Y.—No radio record on Radio Rognes. The trio, which appeared in the recent Crosby flicker, was probably mustered from the plethora of talent which abounds in Hollywood.

Theodore Day, Beverly, Mass.—The March of Time roles are enacted by persons selected because of the similarity of their voices to those of the characters to be enacted. No recordings are used. The Roosevelt voice was that of Wm. P. Adams, now stilled, so far as imitations of the chief executive go, because of a request directly from the White House.

Mrs. M. J. H., Evanston, Ill.—Through the medium of Mr. Fairfax, Steele apologizes for his precipitate announcement about Bradley Kincaid. His information about the presentation of the "Mountain Boy" on WJJD was supposedly authoritative, but like a great many "tips" turned out to be a dud. Kincaid has five programs a week (8:30 a. m. CST) originating at WGY, Schenectady, and radiated over an NBC network. Nearest station to Chicago, carrying the program, is WTAM, Cleveland.

Mrs. George S., New Haven, Conn.—Wayne King is a native of Savannah, Illinois, which automatically stamps him as American. He says, however, that he is directly descended from Pennsylvania Dutch families which gives him the unqualified right to boast pure American heritage.

Dorothy S., Plano, Ill.—Your problem, Dorothy, is a little outside our jurisdiction, but because it is presented to us so frequently we trust that our reply will be informative not alone to you but to all other aspirants for a place in radio. Your best bet is to get on the staff of some small radio station. If your voice is worthwhile and you have the right sort of singing style, you will make your way to the top regardless of obstacles. The big studios are swamped with audition requests and you would probably be lost in the mob. So try a small-town station because that is the closest approach to that mythical road to fame.

C. M. F., Pennsylvania—To obtain a photograph of Frances Langford, address your request to her care of the National Broadcasting company, New York, N. Y.

Mrs. E. F. K., Coaldale, Penn.—The parts of Marion and Jim are taken by Marion and Jim Jordan, who are husband and wife in real life. Betty of the Betty and Bob programs is Beatrice Churchill. She is still single. Bob is enacted by Don Ameche whose wife was formerly Miss Honore Prendergast, a nurse whose home was in Dubuque, Iowa.

Gwen J., Chicago, Ill.—Don't know what NBC's idea was in presenting Ralph Kirby on that midnight spot, but that's all over now. Kirby fans can now hear him each Friday morning at 9:30 CST, on a WEAF network which brings him to Chicago over KYW.

P. S. M., Hamilton, Ohio—Roy Atwell is not broadcasting at the present time. Since leaving the Fred Allen show he has been on tour in the theaters and at this writing there is no hint that he will return to the air.

Theodore W., Pottsville, Pa.—A recent article from our Cincinnati scribe mentioned the return to the air of Dr. Glenn Allen with a new series of his dog talks. It is our suggestion that you write directly to station WLW for a listing of this particular program.

F. B. N., Newark, N. J.—Yes, Eddie Cantor really has five daughters, and Ida is his wife's actual name. Your question about radio's most beautiful girl is a poser. It would be hard to select anyone for the title

because so many are so very good-looking and besides if I had a choice I would be too tactful to express it.

Mrs. E. C., Poughkeepsie, N. Y.—George Cohan has always been connected in one way or another, with the stage. He was what is best known as a "hooper," and for many years was the outstanding feature of the act known as "The Four Cohans," comprised of himself, his father, his mother, and his sister, Josephine. After death broke up this quartet Cohan became the star in several musical comedies, for most of which he wrote the music. He is a prolific composer but will probably be remembered most vividly for his famous war-song, "Over There." He then turned to producing for the theater and has several successes to his credit. His returns to acting are sporadic. He is in his middle fifties and is of direct Irish descent on both sides of his family.

Miss O. O., Madison, Wis.—Bucky Harris, formerly of WIBO, is now one of the mysterious "higher-ups" in the interesting production department of NBC's Chicago studios. Plummer advises that he has interviewed the folks you asked for within the past five months, but he will possibly bring them before the microphone again ere the Spring rains begin.

B. G. H., Helena, Mont.—Clara, Lu and Em are positively not sisters. And don't be fooled by their bucolic costumes. In their campus togs, which they wear with ease and distinction, they are the typical co-ed type and quite easy on the eyes. The odd apparel is a gag calculated to create the homely atmosphere for their act.

Wilson Rouse, Janesville, Wis.—Borrah Minevitch and his Rascals have no chain program at present. However if you can drag in WOR, Newark, N. J., between 7:30 and 8 p. m. CST, on Tuesdays, you can hear their local broadcast. A network is contemplated.

Y. L. K., Pensacola, Fla.—Lee Sim's connection with the theater and radio dates back to his youthful days as a novelty pianist. Today he is the proprietor of one of the country's largest piano schools and is expected soon to launch a "teach yourself" course, said to be the most thorough ever devised. Ruth Etting is married to M. Snyder, of Chicago.

J. V. N., Minneapolis, Minn.—Sen Kaney, one time announcer around Chicago studios, now is one of the dignitaries of NBC, with headquarters in Chicago. He is heard on rare occasions on the air. To get an audition for the WLS Barn Dance crew, address Earl Kurtze, care of the Prairie Farmer Station, 1230 West Washington, Chicago, Ill.



# FROM CHOIR BOYS INTO JUST a TRIO of SCAMPS

ONLY God can make a trio, some Broadway wag is said to have paraphrased. He meant nothing serious, and little did he realize that he had excited the skeptics in Bagdad-on-the-Hudson to such an extent that they formed a research body to find the trio that God had created.

Ahithophel Droopnagle, a distant relative of the renowned Colonel—only the latter spells his name differently—found the spoor in the neighborhood of the National Broadcasting Company. Bending his nose as low to the ground as a yet unbroken pair of suspenders would allow, he followed the scent to a studio in the far reaches of the Radio City building.

His efforts were rewarded, for in the studio he found Dal Calkins, Ed MacDowell and Jay Fallon carrying on in such a manner as only trios can. "Hey, are youse guys a trio?" he interrogated. They were, he discovered; and, what is more rare, they were a good trio, he was unblushingly told. Taking full notes, Droopnagle made his report immediately to the American Society of "Tisn'ters and I Don't Believers".

It was voted that this trio be identified as The Three Scamps, because that was their name. Prefacing his speech with the remark that The Three Scamps' success is a final proof that a solid church attendance in early childhood assures a steady and lucrative income in one's early manhood, Ahithophel revealed:

All three, Calkins, MacDowell and Fallon, first sang together in the choir of St. Peter's Church in Jersey City.

Delving further into the private lives of his specimens, Ahithophel disclosed that Calkins, before he became an established trio singer, was (1) program director on a station; (2) accompanist to a singer whose drunken outbursts were hastily covered with crashing crescendos by the alert pianist; (3) press agent; and (4) Number One Boy in Jersey City's WAAT.

Jay Fallon's life, aside from his choir singing propensities, was uneventful until one day, while minding his own business—he says apologetically—he found himself with a ukelele in his hands. What else could an honorable man do? he asks. He played the ukelele until he mastered it.

Young Fallon began to play everything that had strings on it. All this happened before he was sixteen. It wasn't until many years later that his talents reached their finest flower. He found Calkins again, remembered that Calkins played the piano; went looking for MacDowell but couldn't find him.

MacDowell was finally located before the prospective trio disintegrated completely. He was working for the Western Electric Company and refused to listen to the pleas of the two friends. He had been in Europe with Paul Specht and had toured the country in a vaudeville act that demanded his cornet playing and his singing five times a day.

The next day MacDowell appeared before his singing friends and told them that they were now a trio again. It seems that MacDowell had been fired.

Their success as a trio was instantaneous. Rudy



Jay Fallon when virtue was triumphing and (top picture) Jay making it pay

Dal Calkins' smile was the only indication that he would one day go places in a big way. The top picture denotes his progress up fame's ladder.

Little Edwin MacDowell undoubtedly was thinking of how to master the cornet he is shown playing above.

Vallee, hearing them rehearsing their act in a music publisher's office, put them on his variety hour. NBC picked them up from there.

At present they are on the air five times a week. And if a commercial program they expect to take them up does take them up, you will pick them up on the air more times than you do the announcers.

## How GALE "BLEW" a Lucky DIME

IT'S ONE thing to get something, and another thing to hold it.

A serious expression came into the brown eyes of Gale Page when she expressed herself in those words. Then a smile overspread her face as she added: "I was lucky to get a chance on the air, and I love it, so I am going to try hard to make good."

Miss Page's appealing contralto voice is heard over the NBC network with the Climalene Carnival from 10:30 to 11 CST each Tuesday and Thursday morning.

Like many girls gifted by the gods with a thrilling voice, Miss Page, during her school days, dreamed and planned of being the finest kind of singer.

"That meant opera, I guess," she says. "But now my ambition is to sing in the finest way I can, the most songs the greatest number of people want. It's more fun. I guess that's why I changed my ambition."

This brunette came to Chicago last fall from her home in Spokane, Washington, and has been appearing nightly at the Palmer House. She is a "blues" singer, in the usually accepted sense of the description. However, ask her what type of song she likes to sing and she will tell you: "I want to be able to do all the popular ones. There are many types, although sometimes they are difficult to distinguish and they are not all 'blues' songs."

Miss Page has much vivacity charmingly held in check by a wistful eagerness to make good in the work she loves. Although the excellence of her voice "speaks" for itself, you would find difficulty in shaking her from the belief that she has been a child of luck.

"My connection with NBC resulted from my lucky dime," she argues. "One Saturday I was riding home in a cab with thirty cents and my lucky dime. I had

carried it for years. The cab fare was forty cents. Whew! I hated doing it, but I was going to have to 'blow' my lucky dime. I let the cab driver know it had to be that dime. He told me to keep it, and when I went to NBC with it Monday morning, I was signed." And Miss Page smiled a "so there!" with this proof of her "luck."

She doesn't take any chances yet. "I always keep my fingers crossed when I stand before a mike. Yes, literally," she adds, with that intensity that is not the least of her charm.

## 'Lend Me a Star?'

THE DAY may yet come when, following the lead of baseball teams and film concerns, Mr. Paley of the Columbia network will engage in a conversation of this sort with Mr. Aylesworth of NBC:

"Listen, Mr. Aylesworth, I'll swap you, Kate Smith for the King's Jesters and ten grand in cash. Or will you lend me a baritone for two tenors? I'm making up a quartet."

Sounds queer, doesn't it? Yet one day recently Verna Burke, NBC's red headed singer, was loaned to WTIC in Hartford to bolster an ailing program. The station found itself without any female singers, and appealed to the network moguls who established this radio precedent. Miss Burke has been unusually successful and has extended her original one-week engagement to three weeks.

She sings with Norman Cloutier's orchestra at 3:30 p. m. CST Fridays.

## Your Birth Chart

RADIO GUIDE has met the numerous requests that have been sent in, and has inaugurated a department of astrology. In an effort to find the best available authority in this science of the ages, RADIO GUIDE considers itself fortunate in obtaining no less a seer than Professor Z. Rellek. His astrological findings will be in RADIO GUIDE exclusively.

### By Professor Z. Rellek

SOME radio celebrities whose birthdays fall during the week ending February tenth, are typical Aquarius children, retiring by nature yet showing splendid progress through contact with their fellowmen. They show that their ability to overcome that natural disposition is carrying them on to the heights where they deserve to be. They are Truman Bradley, announcer, whose birthday is February 8th; and another announcer who was born on the same day of the month, Don Ball. Another child of Aquarius is Walter Preston, nationally known singer.

If your birthday falls within the house of Aquarius, know that Uranus, your planet, is passing in transition from the house of Aries to Taurus during 1934. And Uranus will carry Aquarius children from many influences that have tended to retard progress. This is a year for Aquarians to shake loose from old ties, particularly from prejudices and imagined enmities. Uranus will see to it that Aquarius children will find opportunity and progress from sources they now think are closed to them, because of enmity. This is 1934!



# \$10,000.00 IN CASH AWARDS

(Continued from Page 3)

submitting a solution to the Radio Trail Puzzle, thereby indicates his agreement to accept the decision of the Judges of the Contest as final in all matters. These Judges will be selected by Radio Guide and will have full supervision of the Contest.

In the diagram at the right, Radio Stations Trail Puzzle is presented in its entirety. You will observe a big square divided into 676 smaller squares, arranged in 26 rows of 26 squares each. Each of these smaller squares contains one letter of the alphabet, except the black square in the lower right corner, which is the Goal.

In order to make a correct radio trail through the maze of 676 letters the contestant must start in the square in the upper left hand corner, containing the letter "W." The arrow at the top of the large square indicates where the trail begins. From the square containing the letter "W." draw a line starting the trail which must pass through successive squares until the Goal in the lower right hand corner is reached.

The trail may move in either a horizontal or vertical direction, not more than three nor less than two squares at a time. The trail may not at any time move in a diagonal direction. It may not cross itself, nor may it enter the same square twice. It must always change at right angles, passing through successive squares until it reaches the Goal.

When the contestant has completed the trail he should make a list of the letters which mark the squares through which it has passed. If he has a correct trail he will have 250 letters, and every letter in the alphabet will appear at least once. If it fails to meet this test it is not a perfect trail.

The 250 letters on the list should be used to build up station calls of radio stations, and each of these 250 letters may be used only the same number of times it appears on the list.

In other words, if the contestant used only four-letter stations he would be able to make a maximum of 62 station calls, but he would have two of the 250 letters remaining. If he made up a list of 82 three-letter station calls and one four-letter call, he would have a list of 83 stations, and no letters remaining. This would be the best possible solution of the puzzle.

The prizes will be awarded on the basis of the correctness of the trail and the largest number of station calls built by any combination of letters touched in following the trail. The stations must be properly identified. To illustrate: If WEA is shown, it will be necessary to indicate that it is located in New York.

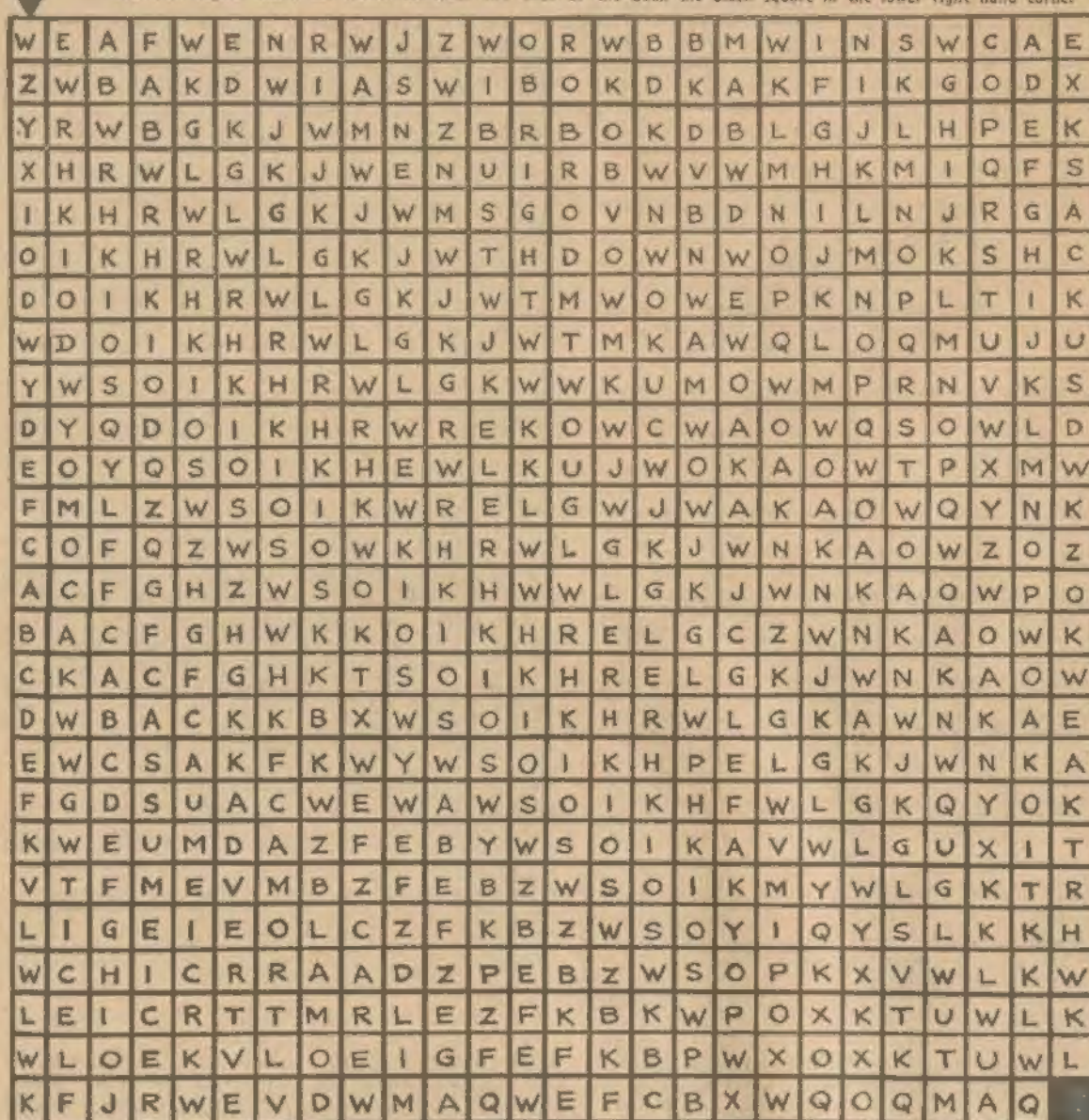
Remember, that all the information required for the selection of the names of stations, including data concerning their relative importance, will be furnished in the form of a printed roster, free of charge to every person who forwards to RADIO GUIDE a stamped envelope, self-addressed, with a request for this list.

Remember that neatness and the importance of the stations selected, will be determining factors in selecting the winners. Only correct trails will be considered.

All solutions must be submitted on the form appearing in RADIO GUIDE, or a fac-simile thereof. They should be mailed to: RADIO GUIDE PUZZLE CONTEST, c/o Radio Guide, 423 Plymouth Court, Chicago, Illinois.

## RADIO STATIONS TRAIL PUZZLE

The trail begins where the arrow indicates and ends at the Goal, the black square in the lower right hand corner



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## AGONY, PRICE OF STARDOM

A wonderful voice, yes? But how can one sing if one has not lived? Two things you must experience before you ever will be great. You must have a baby. And you must suffer!

Madame Ernestine Schumann-Heink said this to fifteen-year-old Viola Philo.

"But Madame," the startled child protested, "I cannot have a baby. I am not married!"

"Then get married," was the diva's reply to the objection. "Life," she added cynically, "will bring the suffering."

For a time, it appeared that the great singer had wasted her advice. At seventeen Viola was skyrocketed to fame. True, when the great Gatti Casazza, of the Metropolitan, first consented to hear her, he had little interest; indeed, he is said to have given his time to hear the girl only because of her mother and father, both of whom were musically prominent.

However, when the audition hour arrived and the impresario heard the first note that rose from the throat of the girl, he literally pricked up his ears in recognition that here was a "find." He made her a member of the Metropolitan, goal of all singers. At seventeen Viola was successful. For a year she studied and sang and mastered thirteen difficult roles.

The famous Schumann-Heink's wisdom was great, her advice sound, it was granted; but Viola Philo seemed an exception to it. Certainly the young songster had suffered little in her life, and she never had had a baby.

Then in stepped fate. Viola had had her way with success. Now life was to have its way with her. In the guise of love it confronted her, and at eighteen the girl fell an easy victim. Defying the clause in her contract she married, and shortly afterward left the Metropolitan to await the birth of a baby.

Viola had achieved one of the prerequisites to greatness according to Madame Schumann-Heink.

The baby came and the young mother was intensely happy. But real as it was, the joy seemed destined to become but a dream compared with the reality of the blows life had immediately in store for her. Her adored father and mother, to whom she always had been completely devoted, died within a short time of each other.

So complete was this sorrow that instead of making the singer great, as Schumann-Heink had indicated might be the case, it seemed to forecast the end. Viola, prostrated from grief, became gravely ill. As a final calamity, she lost her voice altogether. For three years she did not sing a note.

Suddenly, the singer does not know how, her voice was regained. Suddenly she could sing once again. Suddenly it became apparent that Schumann-Heink's words were prophetic. The new voice had that quality of poignancy that changed Viola from a woman with a wonderful voice, to a great singer. And those who heard her when she went on the air, recognized that here was more than vocal beauty that had been Viola's even back in those triumphant days in the Metropolitan.

"I didn't understand the full meaning of Schumann-Heink's words when I heard them," Viola has said, "but time is a teacher of many things."

After the singer regained her voice, she gave concerts in New York and later made a concert tour of all the principal cities of the country. She toured Europe. On her return Roxy heard her and persuaded her to become a member of the famous "Roxy's Gang."

Recently NBC gave her a period of her own, one of the choice sustaining spots, Thursday nights at 10 o'clock, immediately following Whiteman on the WEAF network. This singer came by her talent naturally. Her father, Joseph Philo, was an orchestra conductor and a violinist of note; and her mother, Freda Philo, a pianist. An uncle was concert manager for Melba.

### List of Prizes Offered in Radio Trail Puzzle Contest

1st Prize	\$2,500.00
2nd Prize	\$1,000.00
3rd Prize	\$250.00
4th Prize	\$100.00
5th Prize	75.00
6th Prize	50.00
7th Prize	25.00
50 individual awards, \$10.00 each,	500.00
100 individual awards, \$5.00 each,	500.00
<b>Total</b>	<b>\$5,000.00</b>

These awards will be doubled to any winner who is a yearly subscriber to RADIO GUIDE at the time of the closing of the contest, thus making the total cash available to prize winners **\$10,000.00**







# Sunday, February 4

Look for the Bell  for Religious Services and Programs

## Log of Stations

(MIDWESTERN EDITION)

Call	Power	Location	Net.
Letter	Watts		work
KMOX	1090 50,000	St. Louis, Mo.	CBS
KVW	1020 10,000	Chicago, Ill.	NBC
WABR	1000 50,000	N. Y. City, N. Y.	CBS
WBBM	750 25,000	Chicago, Ill.	CBS
WCCO	610 50,000	Minneapolis, Minn.	CBS
WDAF	610 10,000	Kansas City, Mo.	NBC
WENR	610 10,000	N. Y. City, N. Y.	NBC
WGN	1230 10,000	Chicago, Ill.	CBS
WGN	720 25,000	Chicago, Ill.	CBS
WHAS	820 25,000	Louisville, Ky.	CBS
WIND	560 10,000	Chicago, Ill.	CBS
WJJD	1130 25,000	Chicago, Ill.	CBS
WJZ	760 50,000	N. Y. City, N. Y.	NBC
WLS	870 10,000	Chicago, Ill.	NBC
WLW	700 50,000	Cincinnati, Ohio	NBC
WMAQ	670 5,000	Chicago, Ill.	NBC
WOC	1900 50,000	Des Moines, Ia.	NBC
WOWO	1160 10,000	Fort Wayne, Ind.	CBS
WTAM	1010 10,000	Cleveland, Ohio	NBC

Network Programs Listed On

## Notice

These programs as here presented were as correct and as accurate as the broadcasting companies and RADIO GUIDE could make them at the time of going to press. However, emergency changes that arise at the studios sometimes necessitate eleven-thirty hour changes in program listings, time, etc.

## MORNING

8:00 A.M.

NBC—Chicago's Home, Aural and Instrumental Music, featuring Dr. Arthur Rodzinski, conductor. WJZ, WJW, KYW.

CBS—Chicago's Home, Aural and Instrumental Music, featuring Dr. Arthur Rodzinski, conductor. WABR, WBBM, WCCO, WDAF, WENR, WGN, WJJD, WLS, WLW, WMAQ, WOC, WOWO, WTAM.

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## AFTERNOON

12:00 Noon

NBC—Chicago's Home, Aural and Instrumental Music, featuring Dr. Arthur Rodzinski, conductor. WJZ, WJW, KYW.

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## High Spot Selections For The Day

1:30 p.m.—Ohran and Arden, Arlene Jackson, Edward N. NBC KYW network.  
2:00 p.m.—N. Y. Philharmonic Symphony, Arturo Toscanini conducting CBS-WBBM network.  
3:00 p.m.—John Marshall Day speaker, James Beck, NBC WTAM network.  
3:00 p.m.—Father Coughlin's Address, Private network including KMOX.  
3:30 p.m.—Hopkins Seminars Concert, orchestra under Joseph Jacob Kessler, NBC WMAQ network.  
5:00 p.m.—Catholic Concert, Richard Bonelli, operator, featuring Dr. Arthur Rodzinski, conductor, NBC WENR network.  
6:00 p.m.—George Gershwin quartet, Ted Weems' orchestra, NBC WLS network.  
6:10 p.m.—Joe Pann, NBC WLS network.  
7:00 p.m.—Eddie Cantor, comedian, Rubinoff's orchestra, NBC WMAQ network.  
7:30 p.m.—Fred Warburton, orchestra, Marion Talley, quet, CBS WBBM network.  
8:00 p.m.—Will Page, NBC WLW network.  
8:10 p.m.—American Album of Famous Music, NBC WMAQ network.  
9:00 p.m.—Jack Beal, comedian, Frank Black's orchestra, NBC WMAQ network.  
9:30 p.m.—Paul of Fame, George S. Kaufman and Marc Connelly, guest stars, NBC WMAQ network.

5:55 P.M.

KMOX—  
WOC WHO—  
WTAM—

## NIGHT

6:00 P.M.

CBS—Chicago's Home, Aural and Instrumental Music, featuring Dr. Arthur Rodzinski, conductor. WJZ, WJW, KYW.

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## Tuesday, February 6

## MORNING

**8:00 A.M.**  
 NBC—I  
 WFLA  
 NBC—H  
 CBS—H  
 WFLA  
 KYW  
 WBBM  
 WDAF  
 WGN  
 WIND  
 WJJD  
 WLS  
 WLW  
 WOWO  
**8:15 A.M.**  
 NBC—I  
 WFLA  
 CBS—H  
 WFLA  
 WIND  
 WJJD  
 WLS  
 WLW  
 WOWO  
**8:30 A.M.**  
 WLS—Healey's  
**8:40 A.M.**  
 NBC—I  
 WFLA  
 KMOX  
 WIND  
 WJJD  
 WLS  
 WLW  
 WOWO  
 WTAM  
**8:45 A.M.**  
 NBC—I  
 WFLA  
 KMOX  
 WBBM  
 WGN  
 WHAS  
 WIND  
 WJJD  
 WLW  
 WOWO  
**8:55 A.M.**  
 WBBM  
 WCCO  
**9:00 A.M.**  
 CBS—H  
 NBC—I  
 KMOX  
 WBBM  
 WCCO  
 WFBM  
 WGN  
 WHAS  
 WJJD  
 WLS  
 WLW  
 WMAQ  
 WOC WHO  
 WOWO  
 WTAM  
**9:15 A.M.**  
 NBC—I  
 WFLA  
 CBS—H  
 KYW  
 WBBM  
 WCCO  
 WJJD  
 WLW  
 WMAQ  
 WOC WHO  
 WOWO  
 WTAM  
**9:30 A.M.**  
 CBS—H  
 NBC—I  
 KMOX  
 WBBM  
 WGN  
 WJJD  
 WLW  
 WMAQ  
 WOC WHO  
 WOWO  
 WTAM  
**9:45 A.M.**  
 NBC—I  
 WFLA  
 CBS—H  
 KYW  
 WBBM  
 WCCO  
 WJJD  
 WLW  
 WMAQ  
 WOC WHO  
 WOWO  
 WTAM

**10:00 A.M.**  
 NBC—I  
 WFLA  
 CBS—H  
 KYW  
 WBBM  
 WGN  
 WHAS  
 WJJD  
 WLS  
**10:15 A.M.**  
 CBS—I  
 NBC—I  
**10:25 A.M.**  
 WGN  
**10:30 A.M.**  
 NBC—I  
 CBS—I  
 WGN  
 WJJD  
**10:45 A.M.**  
 CBS—I  
 KMOX  
 WBBM  
 WGN  
 WHAS  
 WJJD  
**11:00 A.M.**  
 NBC—I  
 CBS—I  
 WGN  
 WJJD  
 WLW  
 WMAQ  
 WOC WHO  
 WOWO  
**11:15 A.M.**  
 NBC—I  
 CBS—I  
 WGN  
 WJJD  
 WLW  
 WMAQ  
 WOC WHO  
 WOWO  
**11:30 A.M.**  
 NBC—I  
 CBS—I  
 WGN  
 WJJD  
 WLW  
 WMAQ  
 WOC WHO  
 WOWO  
**11:40 A.M.**  
 WBBM  
 WCCO  
**11:45 A.M.**  
 WBBM  
 WGN  
 WJJD  
 WLW  
 WMAQ  
 WOC WHO  
 WOWO  
**12:00 Noon**  
 CBS—I  
 WCCO  
 WFBM  
 WGN  
 WHAS  
 WJJD  
 WLS  
 WMAQ  
 WOC WHO  
 WOWO  
**12:15 P.M.**  
 NBC—I  
 CBS—I  
 WGN  
 WJJD  
 WLW  
 WMAQ  
 WOC WHO  
 WOWO  
**12:30 P.M.**  
 NBC—I  
 CBS—I  
 WGN  
 WJJD  
 WLW  
 WMAQ  
 WOC WHO  
 WOWO  
**12:45 P.M.**  
 NBC—I  
 CBS—I  
 WGN  
 WJJD  
 WLW  
 WMAQ  
 WOC WHO  
 WOWO  
**1:00 P.M.**  
 NBC—I  
 CBS—I  
 WGN  
 WJJD  
 WLW  
 WMAQ  
 WOC WHO  
 WOWO  
**1:15 P.M.**  
 CBS—I  
 WBBM  
 WCCO  
 WJJD  
 WLW  
 WMAQ  
 WOC WHO  
 WOWO  
**1:30 P.M.**  
 NBC—I  
 CBS—I  
 WGN  
 WJJD  
 WLW  
 WMAQ  
 WOC WHO  
 WOWO  
**1:45 P.M.**  
 NBC—I  
 CBS—I  
 WGN  
 WJJD  
 WLW  
 WMAQ  
 WOC WHO  
 WOWO  
**2:00 P.M.**  
 NBC—I  
 CBS—I  
 WGN  
 WJJD  
 WLW  
 WMAQ  
 WOC WHO  
 WOWO  
**2:15 P.M.**  
 NBC—I  
 CBS—I  
 WGN  
 WJJD  
 WLW  
 WMAQ  
 WOC WHO  
 WOWO  
**2:30 P.M.**  
 NBC—I  
 CBS—I  
 WGN  
 WJJD  
 WLW  
 WMAQ  
 WOC WHO  
 WOWO  
**2:45 P.M.**  
 KMOX  
 WBBM  
 WGN  
 WJJD  
 WLW  
 WMAQ  
 WOC WHO  
 WOWO  
**3:00 P.M.**  
 NBC—I  
 CBS—I  
 WGN  
 WJJD  
 WLW  
 WMAQ  
 WOC WHO  
 WOWO  
**3:15 P.M.**  
 CBS—I  
 WBBM  
 WCCO  
 WJJD  
 WLW  
 WMAQ  
 WOC WHO  
 WOWO  
**3:30 P.M.**  
 NBC—I  
 CBS—I  
 WGN  
 WJJD  
 WLW  
 WMAQ  
 WOC WHO  
 WOWO  
**3:45 P.M.**  
 NBC—I  
 CBS—I  
 WGN  
 WJJD  
 WLW  
 WMAQ  
 WOC WHO  
 WOWO  
**4:00 P.M.**  
 NBC—I  
 CBS—I  
 WGN  
 WJJD  
 WLW  
 WMAQ  
 WOC WHO  
 WOWO

## AFTERNOON

## HIGH SPOT SELECTIONS FOR THE DAY

2:30 p.m.—International Broadcast from London: Whistle Britain: George Bernard Shaw  
 NBC KYW and CBS WHAS network  
 4:15 p.m.—A German Stage: Impulse of America: David Schen: son of Mayor of Berlin: NBC WMAQ network  
 7:30 p.m.—Doris Hartline: Leo Re: NBC WMAQ network  
 7:45 p.m.—Come Come: early drama: NBC WMAQ network  
 7:45 p.m.—Fray and Blaggett: NBC WMAQ network  
 8:00 p.m.—Mama: Mama: Edna: A: NBC WMAQ network  
 8:00 p.m.—Ben Barrie and a: NBC WMAQ network  
 8:30 p.m.—The World: Graham: NBC WMAQ network  
 8:30 p.m.—Gene: NBC WMAQ network  
 9:30 p.m.—Cruise of the Seth: NBC WMAQ network  
 9:00 p.m.—Glen Gray's orchestra: NBC WMAQ network

**12:15 P.M.**  
 NBC—I  
 CBS—I  
 WHAS  
 WIND  
 WJJD  
 WLS  
 WOWO  
**12:30 P.M.**  
 NBC—I  
 CBS—I  
 NBC—I  
 KYW  
 WGN  
 WIND  
 WHAS  
 WLW  
 WOC WHO  
 WOWO  
**12:35 P.M.**  
 WGN  
**12:45 P.M.**  
 NBC—I  
 CBS—I  
 KMOX  
 KYW  
 WBBM  
 WCCO  
 WFBM  
 WGN  
 WHAS  
 WIND  
 WDE WHO  
**12:50 P.M.**  
 WJJD  
**1:00 P.M.**  
 NBC—I  
 CBS—I  
 CBS—I  
 NBC—I  
 WBBM  
 WHAS  
 WJJD  
 WLS  
 WLW  
 WMAQ  
 WOC WHO  
 WOWO  
**1:15 P.M.**  
 CBS—I  
 WBBM  
 WCCO  
 WJJD  
 WLW  
 WMAQ  
 WOC WHO  
 WOWO  
**1:20 P.M.**  
 WBBM  
 WIND  
 WMAQ  
 WOC WHO  
**1:25 P.M.**  
 WBBM  
**1:30 P.M.**  
 NBC—I  
 WBBM  
 NBC—I  
 CBS—I  
 WBBM  
 WIND  
 WLS  
 WOC WHO  
 WOWO  
**1:40 P.M.**  
 WBBM  
 WIND  
 WMAQ  
 WOC WHO  
**1:45 P.M.**  
 NBC—I  
 CBS—I  
 WGN  
 WJJD  
 WLW  
 WMAQ  
 WOC WHO  
 WOWO  
**1:50 P.M.**  
 NBC—I  
 CBS—I  
 WGN  
 WJJD  
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 WMAQ  
 WOC WHO  
 WOWO  
**2:00 P.M.**  
 NBC—I  
 CBS—I  
 WGN  
 WJJD  
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 WMAQ  
 WOC WHO  
 WOWO  
**2:15 P.M.**  
 KMOX  
 WBBM  
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 WJJD  
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 WMAQ  
 WOC WHO  
 WOWO  
**2:30 P.M.**  
 NBC—I  
 CBS—I  
 WGN  
 WJJD  
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 WMAQ  
 WOC WHO  
 WOWO  
**2:45 P.M.**  
 KMOX  
 WBBM  
 WGN  
 WJJD  
 WLW  
 WMAQ  
 WOC WHO  
 WOWO  
**3:00 P.M.**  
 NBC—I  
 CBS—I  
 WGN  
 WJJD  
 WLW  
 WMAQ  
 WOC WHO  
 WOWO  
**3:15 P.M.**  
 CBS—I  
 WBBM  
 WCCO  
 WJJD  
 WLW  
 WMAQ  
 WOC WHO  
 WOWO  
**3:30 P.M.**  
 NBC—I  
 CBS—I  
 WGN  
 WJJD  
 WLW  
 WMAQ  
 WOC WHO  
 WOWO  
**3:45 P.M.**  
 NBC—I  
 CBS—I  
 WGN  
 WJJD  
 WLW  
 WMAQ  
 WOC WHO  
 WOWO  
**4:00 P.M.**  
 NBC—I  
 CBS—I  
 WGN  
 WJJD  
 WLW  
 WMAQ  
 WOC WHO  
 WOWO



































(SATURDAY CONTINUED)

## NIGHT

6:00 P.M.

CBS—Elder Michaux's Congregation: WABC  
WBBM WCCO  
KMOX—"Four Shamrocks," Singing, Playing  
Quartet  
KYW—Pinto Pete  
WENR—What's the News  
WFBM—Bohemians  
WGN—The Boy Reporter  
WHAS—Dinner Concert  
WIND—German Hour  
WJJD—Sports Review, Johnny O'Hara  
WLW—Boss Johnston with Musical Varieties  
WMAQ—Kaltenmeyer's Kindergarten  
WOC-WHO—Jack Deany's Orchestra (NBC)  
WTAM—Mike Speciale's Orchestra

6:15 P.M.

NBC—Religion in the News; Dr. Stanley Hight  
WEAF WDAF  
KYW—The Globe Trotter; Sports Reporter  
WENR—Dan Russo's Orchestra  
WFBM—Pirate Club  
WGN—Ensemble Music  
WJJD—Fred Beck, organist  
WOC-WHO—Mountaineers  
WTAM—"Our City," talk

6:25 P.M.

WENR—Sports Reporter

6:30 P.M.

NBC—Circus Days, drama: WEAF WOC WHO  
WLW WMAQ WTAM WDAF  
NBC—F. O. B. Detroit: WJZ WENR  
KMOX—St. Louis Civic Band  
KYW—Pinto Pete  
WBBM—American Quartet  
WCCO—American Mixed Quartet  
WFBM—Bohemians  
WGN—Sports Reporter  
WHAS—Mal Hallett's Orchestra  
WIND—Polish Hour  
WJJD—Pickard Family

6:45 P.M.

CBS—Johann Jones' Orchestra: WABC WCCO  
WHAS  
KYW—Blue Voices  
WBBM—Heiner Griffith, philosopher  
WFBM—Cowboys  
WGN—Tom, Dick and Harry  
WLW—Glenn Adams, dog talk  
WMAQ—Frankie Masters' Orchestra  
WOC-WHO—United Remedies  
WTAM—Colonial Trio

7:00 P.M.

NBC—Art in America, Guest Speaker: WJZ  
WMAQ  
CBS—"Forty-Five Minutes in Hollywood," Cal  
York, screen reporter: WABC WBBM KMOX  
WFBM WCCO  
NBC—George Olsen's Orchestra: WEAF WOC  
WHO WTAM WDAF  
KYW—Dance Orchestra  
WENR—Kaltenmeyer's Kindergarten  
WGN—Ensemble Music  
WHAS—Mal Hallett's Orchestra  
WIND—Happy Family  
WLW—The Big Show

7:15 P.M.

WGN—Lawson YMCA Glee Club  
WHAS—Greater League Ensemble

7:20 P.M.

NBC—Boston Symphony Orchestra: WEAF KYW  
7:30 P.M.  
NBC—Sons Les Ponts de Paris: WJZ WMAQ  
WGN—Hal Kemp's Orchestra  
WIND—Hot Stove League; Johnny O'Hara  
WLS—Barn Dance Party  
WOC-WHO—Barn Dance Frolic  
WOWO—Aloha Serenaders

7:45 P.M.

CBS—Willard Alexander; Orchestra: WIND  
CBS—Billy Hillpot and Scrapy Lambert, songs:  
WABC WBBM KMOX WHAS WFBM WOWO  
WCCO

8:00 P.M.

NBC—Jamboree, Harold Stokes' Orchestra: WJZ  
WMAQ WDAF  
CBS—Sylvan Levin and Philadelphia Studio Or-  
chestra: WABC WOWO WHAS KMOX WCCO  
WBBM WFBM  
WGN—Daring Sisters  
WIND—Dance Orchestra  
WLS—The Westerners, Songs of the Range  
WLW—Dimmick's Orchestra

8:15 P.M.

CBS—Five Spirits of Rhythm: WABC WOWO  
WHAS KMOX WCCO WBBM  
WFBM—De Melay Program  
WGN—Blackstone Hotel Ensemble  
WIND—Romantic Ramblings

8:30 P.M.

NBC—Eddie Duchin's Orchestra: WJZ WLS  
CBS—Colonel Stoppard and Budd; Jacques  
Renard's Orchestra; Vera Van: WABC  
WHAS KMOX WCCO WBBM WOWO WFBM  
WGN—Wayne King's Orchestra  
WIND—Club Car Special  
WLW—Tunes of Yesterday  
WMAQ—Heat Waves  
WTAM—Western Reserve Educational Clinic  
Symphony Orchestra

8:45 P.M.

WGN—Jan Garber's Orchestra  
WLW—Over the Rhine

9:00 P.M.

NBC—Saturday Night Dancing Party; B. A.  
Rulfe's Orchestra; Lew White, organist:  
WEAF WLW WMAQ WOC WHO WTAM

## By Evans E. Plummer

THE daily newspaper airline commen-  
tators, in their excitement over the  
kaleidoscopic changes in dance band  
pickups by the networks and stations in  
the Windy City, have overlooked the most  
interesting sidelights—and underlying rea-  
sons.

Without repeating what you may have  
read regarding the sudden shift of the  
Edgewater Beach Hotel, beginning Feb-  
ruary 1, to the Columbia Broadcasting  
System, let's delve into the past and see  
what events cast their shadows ahead.  
You'll find it interesting reading, and al-  
though complicated, we will try to paint  
the picture clearly.

KYW, for some years, enjoyed exclusive  
rights to picking up the smart northside  
hotel's music. Then NBC, the big net-  
work, interested itself in booking bands  
and succeeded in selling the hostelry's  
management on a five-year contract to  
take only NBC attractions.

The first was Phil Spitalny's orchestra.  
Then came Paul Whiteman. NBC quit  
booking bands. Charles Agnew and Mark  
Fisher followed. Harry Sosnik became  
the next attraction. But NBC continued  
picking up the music, along with KYW,  
and distributing it to many affiliated NBC  
stations throughout the country including  
WENR and WMAQ in Chicago.

## The Villain Enters

Everything was lovely up to this point.  
Then, last fall, NBC endeavored to land  
the Swift program with a show comprising  
Olsen and Johnson, the King's Jesters and  
Harry Sosnik's music!

Result, the client liked the program but  
decided that the facilities of the Columbia  
Broadcasting System would better serve  
the purposes of the campaign at hand. So  
NBC lost the show to CBS. You now hear  
it every Friday night over your nearest  
Columbia station.

Naturally, this put Mr. Sosnik behind  
the eight ball with NBC. And why, they  
undoubtedly asked themselves, should they  
worry a great deal about the care with  
which they picked up Mr. Sosnik's music  
from the Edgewater Beach Hotel, an effort  
which certainly brought them no revenue  
and only served to spread the fame of a  
Columbia System commercial attraction?  
It is a known fact, that when CBS clinched  
the Swift-Olsen & Johnson-Sosnik program,  
NBC refused to announce the Edgewater  
Beach Hotel's orchestra other than just  
that—no mention was made of Director  
Sosnik.

CBS—Byrd Expedition; Orchestra; Soloists;  
Chorus: WABC WHAS KMOX WCCO WBBM  
WFBM

NBC—To be announced: WJZ KYW  
KYW—Studio Program  
WGN—Charlie Agnew's Orchestra  
WIND—Joe Chromis' Orchestra  
WLS—Diamond Program

9:15 P.M.

WCFL—Eddie Varos' Orchestra  
WIND—Whiting Community Program  
WLS—Plantation Melodies

9:30 P.M.

CBS—Columbia News Service: WABC WFBM  
KMOX

NBC—Barn Dance: WJZ WLS WLW  
KYW—Studio Program  
WCCO—Call of the North; Smiling Ed McCon-  
nell, songs

WGN—Tomorrow's News  
WHAS—Herbie Koeh, organist  
WIND—Walkathon

9:35 P.M.

WGN—Headlines if Other Days  
9:45 P.M.

CBS—Leaders in Action, H. V. Kaltenborn:  
WABC WIND WHAS

KMOX—Civic Airport Association Program  
KYW—Leon Bloom's Orchestra  
WBBM—Ace Brigode's Orchestra  
WFBM—Honolulu Serenaders

WGN—Dream Ship  
10:00 P.M.

CBS—Guy Lombardo's Orchestra: WABC WIND  
WHAS WBBM

NBC—Ralph Kirbery, baritone: WEAF WMAQ  
WTAM

KMOX—Baseball Biographies Dramatized

## An Odorous Mouse

Well, such things can go so far, and  
then something snaps.

Whether NBC did carry on a Sosnik  
persecution policy is just one of those  
things which cannot be pinned down.  
People don't do those things openly. They  
nag until the desired result is accom-  
plished.

At any event, the Edgewater Beach  
Hotel and Sosnik both became convinced  
that the big, bad NBC wasn't doing just  
right by their little Nell. And upon ar-  
riving at that decision, Manager J. A.  
Jones and Managing Director William  
Dewey, both gentlemen of the old school  
and skillful operators of the socially de-  
luxe inn, registered a tactful kick to those  
in-charge-of-affairs at NBC.

The NBC alibi, of course, was bad mi-  
crophones, echoes et cetera. And would  
NBC remedy the situation? Why, of  
course. Certainly. Their engineers would  
take care of things immediately. And the  
NBC engineers did set to work. After  
much tinkering, they asked Mr. Jones  
how he liked the pickup now?

Mr. Jones took a listen and must have  
thought the group on his stand was a five-  
piece circus band instead of the polished,  
symphonic aggregation for which Sosnik  
is famous. And Mr. Jones could draw  
but one conclusion, and that was that NBC  
didn't want Mr. Sosnik's melodies any  
more melodious than they could help.  
That would have been okay for NBC, but  
not for Mr. Jones, for after all, good  
music sells a hotel, and brings new guests.

Be sure to purchase a copy of Es-  
quire's next issue, which we have been  
told, will carry Paul (Afraid-of-Eleva-  
tors) Whiteman's discourse on liquor  
and music. Wonder how a Bolero cock-  
tail would taste?

## Clap Hands; the Hero!

He pleaded with the engineers and  
officials to do a still better job... So what?

So the officials of the National Broad-  
casting Company, we are informed on  
good, (or bad?) authority, are reported  
to have made some such disparaging re-  
mark to Mr. Jones as:

"Well, what can you expect, with the  
music available?"

That, dear customers, is the rumored  
lowdown of what energized Messrs. Dewey  
and Jones into tearing up the NBC con-  
tract and taking advantage of an offer  
made, and on file for some months, by the  
Columbia Broadcasting System to put its  
wires and very excellent equipment into  
the Edgewater Beach Hotel and broadcast

KYW—The Globe Trotter; News  
WFBM—Atop the Indiana Roof  
WGN—Earl Burtlett's Orchestra  
WOC-WHO—Sports Review

10:05 P.M.

WOC-WHO—Studio Program

10:15 P.M.

KMOX—Rhapsody of the Reeds, Ruth Nelson  
KYW—Studio Program

WBBM—Harry Sosnik's Orchestra  
WDAF—Sports Reporter  
WFBM—Guy Lombardo's Orchestra (CBS)

WGN—Remember Way Back When  
WOC-WHO—Royal Program (NBC)

10:30 P.M.

NBC—One Man's Family: WEAF WMAQ WOC  
WHO WLW

CBS—Ted Fiorito's Orchestra: WABC WHAS  
WCCO WBBM

KMOX—Wayne Fletcher's Orchestra  
KYW—Charles Molina's Orchestra

WFBM—Louie Lowe's Orchestra  
WGN—Wayne King's Orchestra

WIND—Prince Bismarck, songs  
WTAM—Two Men and a Maid

10:45 P.M.

WFBM—Dance Orchestra  
WIND—Norman Care's Orchestra

WLW—One Man's Family (NBC)  
WTAM—Russ Lyon's Orchestra

10:50 P.M.

WGN—Jan Garber's Orchestra  
11:00 P.M.

NBC—Hollywood on the Air; Orchestra; Soloists;  
Guest: WEAF WOC WHO WMAQ WTAM

CBS—Glen Gray's Orchestra: WABC KMOX  
WIND WFBM WHAS

NBC—Jack Deany's Orchestra: WJZ KYW

its music through coast-to-coast CBS sta-  
tions.

## Closing Theme

The date, February 1, is significant, for  
it marks the day when WBBM and KFAB,  
in Lincoln, Neb., expect to be synchron-  
ized; permitting both stations (now shar-  
ing time) to operate full time. In ham  
and eggs, WBBM will be on the air from  
11 p. m. to 1 a. m. EST, which, right now,  
it ain't.

WBBM, with added time for band pick-  
ups, is out to take the best music in Chi-  
cago and the country. We have no doubt  
that they will succeed in their enterprise.  
Astute Les Atlass, CBS-Chicago chief,  
seldom fails to get what he seeks. Among  
those sought are the Aragon and Trianon  
Ballroom spots, respectively offering at  
present Wayne King and the also popular  
Jan Garber. Rumors are rife that the  
Blackhawk Cafe is also on Mr. Atlass' list.  
The three named band spots are now  
WGN pickups, and CBS isn't getting along  
so well with WGN of late, for some rea-  
son or other.

Since Monday, January 29, Sto-  
kowski has been in Hollywood for a  
month's rest. He is only announcing  
his cigar commercial... Raymond  
Paige, the L. A. impresario, is to get  
the Charis commercial program start-  
ing in mid-February.

## Inside Pickups

VERY FUNNY about Lord 'arry Rich-  
man, and that wager which caused him to  
purchase \$200 worth of "Broadcast Corned  
Beef Hash." It seems Harry bet he never  
appeared on a hash program. You know  
he did, but he broadcast on the same with-  
out knowing it. Whoops!... Bill Baar will  
make a poor husband for Betty Winkler,  
for he leaves his dirty dishes in the sink  
three weeks... Irna Phillips had a confer-  
ence with a w.k. N.Y. book publisher last  
week when he visited Chicago. Is the  
Mother Moran creator to write a novel?...  
Funny Marty Lewis has never revealed  
that the word synopating Ted Husing is  
a marvelous hoover... That sister team  
who have had their car stolen three times  
when it was parked in front of their  
apartment really should get a break from  
their sponsor. We suggest he pay 'em  
enough to rent a garage... Walter (Bob  
Crane) Wicker returns from N'Yawk;  
meaning Irene is just about set for some-  
thing new in musical shows.

BIRTHDAYS: February 6, Joseph  
Rogers; 8, Truman Bradley and Don  
Ball; 9, Walter Preston.

WBBM—Ace Brigode's Orchestra  
WLW—Art Kassel's Orchestra

11:10 P.M.

WGN—Richard Cole's Orchestra

11:15 P.M.

WBBM—Harry Sosnik's Orchestra  
WIND—Joe Chromis' Orchestra  
WLW—Dimmick's Sunnybrook Orchestra

11:30 P.M.

NBC—Carefree Carnival; Ned Tollinger, M. C.;  
Meredith Willson's Orchestra; Vocalist; Ryan  
and Nobilette, comedy team; Comedian; Hil-  
billy Group: WEAF WTAM WMAQ WOC  
WHO WTAM

CBS—Abe Lyman's Orchestra: WABC WHAS  
WCCO WIND WFBM

KMOX—Danstedter's Orchestra  
KYW—Dance Orchestra

WGN—Hal Kemp's Orchestra  
11:45 P.M.

KMOX—Abe Lyman's Orchestra (CBS)  
11:50 P.M.

WGN—Earl Burtlett's Orchestra  
12:00 Mid.

KYW—Tom Gentry's Orchestra  
WBBM—Around the Town, dance orchestras

WCCO—Dance Orchestra  
WDAF—Nighthawk Frolic

WENR—Frankie Masters' Orchestra  
WGN—Late Dance Orchestras

WFBM—Dance Orchestra  
WIND—Happy Family

12:15 A.M.

WFBM—Atop the Indiana Roof  
12:30 A.M.

KYW—Tony Nuzzo's Orchestra  
WENR—Dan Rusie's Orchestra



# MUSIC IN THE AIR

## By Carleton Smith

AN ALL-**STRAUSS** program by the Boston Symphony (Saturday, February 3, at 7:15 p. m. CST) suggests consideration of the position of Richard Strauss among composers. There may be some among us who aren't certain about Strauss music, or even about his identity. I frequently meet those who confuse him with the author of the Viennese waltzes.

The great Brahms is said to have had a poor opinion of the younger Strauss, saying, "When it's a question of Richard, I prefer Wagner; when it's a question of Strauss, I prefer Johann." There may be persons today who would choose the "Waltz King." But they are few. For despite the inefficiency of Richard Strauss' critical inner censor, despite the innumerable instances when he drops from describing thrilling adventures of the human soul to decrying pretentious and banal platitudes, he is the one living composer who has been creative in every important musical category.

It is interesting to trace the development and change in Strauss from the days when he was at Munich, and it will be more interesting to watch how his magnificent tapestries of sound glow and fade at the turn of the century. We are too near to judge his position with certainty. We feel that frequently he has failed to convey the mood and the drama of life in sound. We are never sure that he successfully infuses into his scores all that he has in mind. We know that most of his music has its weak patches, even as the character of Strauss, the man, has.

But he is audacious. Strauss doesn't shrink from charting the heavens, nor the bowels beneath the earth, nor from daring enactments of the dreamy ideals and not-so-dreamy excitements of this "pause" we know. Despite his deficiencies, his inability to "out-Wagner Wagner," the songs and the symphonic poems of Strauss will surely live! In comparison, his contemporaries seem dwarfed like pygmies who run about beneath the strong legs of a giant.

In fact, the recent Metropolitan revival of his early opera, *Salome*, that radio listeners are anxiously awaiting an opportunity to hear, moved caustic W. J. Henderson to say with regard to the later modernists:

"The dazzling luminaries who shed refulgence on the private seances of the Leagues of Composers and the doughty pioneers who meet in Prague and similar resorts to play their music at each other may listen with reverence to *'Salome'* and recall the loyal doggie who leaped with glee when he heard his master's voice."

## Conductors

Serge Koussevitzky is to conduct the orchestral suite from Strauss' setting to a revision of Moliere's *"Le Bourgeois Gentilhomme,"* and his *Symphonia Domestica*, opus 53, played in one movement. The suite shows Strauss' devotion to music's classic past well-founded. He sees through the paucity of means which dictates much of the form in this ancient music and perceives its wonderful gifts of a "fancy too well bred to be heavy and a heart too warm to be still." His whole elaboration of its essential richness is controlled by a thoughtful taste and enlivened by an ironic humor.

The symphony speaks for itself.

Music-lovers rejoice whenever NBC is generous enough to provide an authoritative commentator in the intermissions of the Boston Symphony.

Arturo Toscanini has consented to conduct the Cadillac Symphony orchestra (Sunday, February 11, NBC-WEAF at 5 p. m. CST). Lotte Lehmann will be his soloist then. Toscanini's next broadcast (February 4, at 2 p. m. CST, CBS-WABC) will include the so-called "Romantic" symphony by Bruckner, in E flat major, postponed from the preceding Sunday; two movements, *Adagio* and *Andante quasi*

*Allegretto* from Beethoven's *"The Creatures of Prometheus";* Brahms' *Variations on a Theme by Haydn;* and Respighi's orchestral transcription of Bach's *Pasacaglia and Fugue in C minor.*

The gentleman from Carmen, Oklahoma, whose letter was published last week must have a sixth sense. Leopold Stokowski has arrived in Hollywood already. No doubt symphonic music under his direction will be heard in movie palaces as soon as it can be presented to his satisfaction.

## Wagner Cycle

Wagnerites—perfect and imperfect—have come into their own. Seven performances of music-dramas by the world's most popular opera composer, Richard Wagner, are to be broadcast from the Metropolitan Opera House during April, and Arturo Toscanini will conduct the New York Philharmonic Symphony in three all-Wagner programs, using soloists.

That you may have complete information and check the opera matinee dates on your calendar, retain this list:

*"Die Walkure"*—NBC (February 3 at 12:40 p. m. CST).  
Siegmond.....Paul Althouse (return debut)

Wotan.....Ludwig Hofman  
Hunding.....Emanuel List  
Sieglinde.....Gertrude Kappel  
Brunhilde.....Frida Leider  
Fricka.....Karin Branzell  
Walkure.....Dorothee Manski, Phradie Wells, Margaret Halstead, Isa Bourskaya, Philine Falco, Doris Doe, Elda Vetteri and Ira Petina

*"Tannhauser"*—NBC (Friday, February 9).

Tannhauser.....Max Lorenz  
Wolfram.....Friedrich Schorr  
Elisabeth.....Elisabeth Bethberg  
Venus.....Karin Branzell

*"Das Rheingold"*—NBC (Friday, February 16).

Wotan.....Ludwig Hofman  
Loge.....Hans Clemens  
Alberich.....Gustav Schuetzendorf  
Mime.....Marek Windheim  
Fasolt.....Emanuel List

Fafner.....James Wolfe  
Fricka.....Goeta Ljungberg  
Freia.....Dorothee Manski  
Erda.....Maria Olszewska

Rhine-Maidens.....Editha Fleischer, Rose Bampton, Doris Doe

*"Die Walkure"*—NBC (Thursday, February 22).

Cast same as on February 3, except that Lauritz Melchior will replace Paul Althouse as Siegmund; Goeta Ljungberg will replace Gertrude Kappel as Sieglinde, and Maria Olszewska will replace Karin Branzell as Fricka.

*"Siegfried"*—NBC (Friday, March 2).

Siegfried.....Lauritz Melchior  
Mime.....Marek Windheim  
The Wanderer.....Friedrich Schorr  
Alberich.....Gustav Schuetzendorf

Fafner.....Emanuel List  
Erda.....Maria Olszewska  
Brunhilde.....Frida Leider  
Voice of the Forest Bird.....Editha Fleischer

*"Die Gotterdammerung"*—NBC (Friday, March 9).

Siegfried.....Lauritz Melchior  
Gunter.....Friedrich Schorr  
Hagen.....Emanuel List  
Alberich.....Gustav Schuetzendorf

Brunhilde.....Frida Leider  
Gutrune.....Dorothee Manski  
Waltraute.....Maria Olszewska  
Rhine-Maidens.....Editha Fleischer, Phradie Wells, Doris Doe

The final performance of the cycle will be the Metropolitan's long-awaited revival of *"Die Meistersinger von Nurnberg"*—NBC (Thursday, March 15).

Eva.....Lotte Lehmann  
Walter.....Max Lorenz  
Hans Sachs.....Friedrich Schorr  
Beckmesser.....Gustav Schuetzendorf

Pagner.....Ludwig Hofman  
Meistersinger.....Louis d'Aureole

Marek Windheim, Angelo Bada, Max Altglass, Gianfranco Paltrinieri, Arnold Gabor, Paolo Ananias, James Wolfe, Arthur Anderson

Artur Bodanzky will conduct all the Wagner Cycle.

# ALONG THE AIRIALTO

(Continued from Page 7)

When the Borden "45 Minutes in Hollywood" had its premiere on CBS Saturday night the 27th, you may have noticed some of the voices familiar on the "March of Time" in its movie preview dramatizations, and you may have found its rapid-fire structure reminiscent of that epic news drama series. If so, chalk it up to the fact that dramatic director Don Stauffer and musical production man Bill Stuhler, the team which long produced the "March of Time," is now supervising the movie series. They're drawing on many of the Time actors, such as Bill Adams, Marion Hopkinson, Porter Hall, and Peggy Allenby.

Nino Martini is doing his bit for culture, according to a fan letter he recently received from a young lady who admitted that "I am taking up the study of Italian just so I may know something about your country and about the operas you sing." Signor Martini's fan mail also included the request from a school teacher in Roxbury, Massachusetts, for him to send her the facts of his life, which she wished to set before her class as one of a series of object lessons lectures she is conducting on the lives of prominent and successful people.

## Bub-bub-bub Bubbles

When Gertrude Niesen observed her first anniversary on the air a few days ago, she was very pleasantly surprised with a gift from an unknown, but evidently wealthy admirer, who sent her several bottles of Delbeck champagne, a choice French vintage, Isham Jones, co-featured with her on "The Big Show," ordered up a cake with one candle, and all the cast of the show gathered to drink La Niesen's health in sparkling bubbles.

Contrary to the report in these columns of the last week, neither Lawrence Stallings nor anyone else will replace those broadcasts from Admiral Byrd's base at Little America. Only one Byrd broadcast, which was at the time of the rush to unload equipment at Little America before the ice below should melt and send a part of the expedition to a frigid drowning, was adjudged unintelligible, and the sponsors are so pleased with the reception in general that they plan to increase the time allotted to the broadcasts. A misinformer, whose supposed "news" was unbiased, caught this scribbler and many others with that item.

At press time, information of just what

programs will regularly emanate from Columbia's Playhouse was not available, with the exception that Waring's Ford programs, Hudnut's "Marvelous Melodies," "Roses and Drums," and the sustaining George Jessel half-hours, will definitely be among them. Waring, who was very largely responsible for the vogue to auditorium broadcasts in his many Old Gold programs before huge audiences, was the first radio personality to inspect the Radio Playhouse, and he declared himself tickled pink with the set-up. It impressed him as perfect for his variety shows.

## Gypsy Nina's Band

Although Gypsy Nina has been dropped from Columbia's network sustaining schedule, CBS is building an orchestra around her, which will perform at the smart Tic-Toc Club at the Park Central Hotel. She'll be aired late at night over WABC locally, and we imagine, if the idea ticks, she will possibly become a network feature again. Another current Tic-Toc performer is La Niesen. La Mapette, the French Mistress of Ceremonies of "An Evening in Paris," has taken Gertrude's place at the smart Embassy Club.

FLASH — a late bulletin comes from handsome Phil Regan, Columbia's singing ex-cop, who has been sojourning recently on the west coast and singing at the Coconut Grove in Los Angeles with the Lombardo outfit. Some weeks back this column advised movie scouts to get an eyeful of Phil's physiognomy. Well, Phil is now signed to a Warner Brothers contract, and is on his way back to New York. He'll work on the Long Island Kleig-light lots.

The favorite story that Rosaline Greene tells is this: She was rehearsing a part for one of her broadcasts while she sat on top of a bus on the way to the studio. She does this often. On this occasion she became so completely the hapless heroine of the moment that she sobbed out loud. The bus conductor heard, and was much concerned. "I'm sorry you feel so badly," he sympathized. "Is there anything I can do for you? If it's a man I can sock him, I'm quite a fighter."

"So-o-o-o" read the new license plates on Ed Wynn's car. The plates were presented to him by Commissioner of Motor Vehicles for New Jersey, where the Fire Chief keeps his car. When questioned as to the reason he keeps his car in Jersey, the champion of the punsters remarked that he didn't want Graham to find out that he has given up his horse.

## New Programs

Mario Chamlee and Coe Glade, both possessors of rich and lovely voices, will alternate on the new Swift Garden Hour. Mr. Chamlee begins the ten-week series Sunday, February 18 (NBC-WMAQ, 2:30 p. m. CST). A male quartet, an orchestra under Carl Schulte and the Master Gardener complete the talent. The programs are to be chosen from popular selections of standard operas, light operas, and old Folk Songs.

It is unfortunate that this program should be broadcast simultaneously with the New York Philharmonic-Symphony. Many music-lovers who would enjoy it are loath to tune out the end of the Symphony.

Armand Girard certainly justified the confidence NBC placed in him when he started his new concert series in San Francisco over the WEAF network (Thursdays at 4 p. m. CST). His deep and colorful voice strangely resembles Tibbitt's in its timbre; and with proper encouragement and artistic maturity, the young American bass-baritone from Clyde, Kansas, will become a foremost figure among radio's great singers. Listen to him next Thursday and tell me what you think.

Poldi Mildner's fans will not miss her broadcast recital (February 3 at 9 p. m. CST over NBC-WJZ). The beautiful and charming Viennese miss will play Mozart's "Pastorale Variee," Schumann's "Contrabandist," and Saint-Saens' "Danse Macabre," and two short numbers by Moritz Rosenthal, her teacher.

The Portland Junior Symphony and chorus will present (CBS-WABC, February 3, 11 to 11:30 p. m. CST) Moussorgsky's "A Night on the Bare Mountain," the "Hallelujah Chorus" from Beethoven's "Mount of Olives," "Siegfried's Death" from Wagner's "Gotterdammerung," and the March and Chorus from "Tannhauser."

George Gershwin and Jimmy Melton are on tour with Reisman's Orchestra. Immediately after their program in Chicago's famous Auditorium, February 4, Gershwin will rush to appear on the Realsilk broadcast (NBC-WJZ at 6:00 p. m. CST).

Those who listen to Georges Barrere's quintet and the other ensembles on the weekly Library of Congress Musicales (NBC-WJZ, Mondays at 3:45 p. m. CST) have been hearing fine music exquisitely played.



# AWARDS IN 14th BETTER RADIO CONTEST RESULTS FOR "ROSES AND DRUMS" DRAMA

## Report of Judges

RADIO GUIDE'S Fourteenth Better Radio Contest, covering the weekly Sunday feature, *Roses and Drums*, brought responses from 1755 listeners, of whom all but 78 signified complete approval. And the word "complete" is used advisedly as this contest brought out a unanimity of opinion that is unprecedented in the history of this contest. In voting upon the special features of the program, voters expressed 100 per cent approval in most instances—a noteworthy tribute to the presentations and those who take part in them. This complete approval was noted in the balloting, not alone on the cast in its entirety but on the stars, Charlotte Walker, Minor Watson, Guy Bates Post and Pedro de Cordoba. Sharing this signal honor was the announcer, David Ross, his listeners evidently concurring in the opinion of those who selected him as the 1932 diction award winner.

Dissenting votes were apparent in the balloting on the advertising which accompanies the programs. Of the 509 who mentioned the commercial credits, 134, or 26 per cent, signified dissatisfaction. The Columbia studio orchestra, which furnishes the musical interludes, was approved by 87 per cent and Elizabeth Love, of the cast, won the plaudits of 96 per cent of those who voted on her part in the programs.

Conspicuous in most of the letters commenting on the program as a whole, was approval of the sponsor's courage in adhering to a dramatic program in the face of the insistent demand for material of a lighter nature. Many believe "Roses and Drums" the inspiration for the present trend toward dramatic presentations. Also appreciated was the opportunity to hear the famous dramatic stars, made

## PROGRAM: "ROSES and DRUMS"

First Prize, \$25.00:

KATHERINE McCaul, Tomah, Wisconsin

Second Prize, \$10.00:

HELENA MANGAN, 33 Pleasant Street, Charlestown, Massachusetts

\$5.00 Prizes:

Alice J. Hines, 2205 Maplewood Avenue, Richmond, Virginia  
Urlin Sargent, 1167 Logan Street, Denver, Colorado  
O. C. Smith, Pythian Homes, Decatur, Illinois

## ROSES and DRUMS Scoreboard

How the contestants rate the program as a whole and the individual stars:

	Number for	Number against	Percentage for	Percentage against
The Program	1677	78	96	4
Charlotte Walker	133		100	
Minor Watson	130		100	
Guy Bates Post	212		100	
Columbia Studio Orchestra	163	24	87	13
Elizabeth Love	237	10	96	4
Pedro de Cordoba	100		100	
Entire Cast	379		100	
Advertising	375	134	74	26

practically mythical by the decline of the theater.

## First Prize—\$25.00

"Roses and Drums" is an historical serial, educational but entertaining, and full of human interest. I have followed it since it began, learning many historical facts and obtaining a splendid background for future Civil War reading and study.

I like the way the characters are presented, Elizabeth Love; John Griggs and

Reed Brown, Jr., every week as Randy, Captain Wright and Betty, with different guest stars each week for the leading generals and characters. My favorites have been Guy Bates Post, Pedro de Cordoba, and George Gaul. This "star" system adds variety and interest.

The music always fits the mood of the play and is exceptionally well done. The miniature advertising plays, sponsored by the Union Central Life Insurance Company of Cincinnati, are presented between acts of the main play and are in good taste and do not break the feeling of the program as a whole. They present their

message realistically. The announcing is well done. Suggestion:

Eliminate most of the love scenes. The love between Betty and Randy and Betty and Captain Wright can be insinuated without presenting all of the actual scenes. Stress the waste of war and less of the glory. End each episode with suspense. Katherine McCaul

## Second Prize—\$25.00

"Roses and Drums" is an educational as well as interesting dramatic program. Historical details are accurate and the love interest is charmingly portrayed.

The regular cast deserves commendation for its superb acting and the addition of guest stars creates new thrills.

The sound effects, a highly important feature in radio dramatizations, are perfectly timed and very realistic.

David Ross with his pleasing voice and flawless diction lends character to the sketches.

The advertising is dignified and not too lengthy.

The title "Roses and Drums" is admirably suited to the nature of the program while the musical portion is equally adapted and brilliantly rendered.

Suggestions for improvement:

David Ross should be the sole announcer thus eliminating other voices heard in the advertising part.

Advertising announcements should not come in the middle of a dramatic program as it tends to interrupt the absorbed listener and cause irritability. Advertising should come at the beginning of the program when the listener's mood is usually one of anticipation and at the end when he feels genial and satisfied.

The custom of spelling the sponsor's name is unnecessary.

Helena Mangan

# YOU CAN HELP BETTER RADIO PROGRAMS

RADIO GUIDE wants the honest opinions of listeners everywhere about the entertainment value of important sponsored programs on the networks. Fan mail is an uncertain guide because, with few exceptions, the people who do not like a program do not write to the sponsors or the stations. The sponsors and the broadcasting companies are doing their best to give you the kind of programs that you want but, in many cases, they are shooting in the dark because they do not know what you prefer in the way of entertainment.

RADIO GUIDE is now carrying on a campaign to improve radio programs by obtaining first-hand information for sponsors about your reactions to their presentations. You have a very definite opinion

about every program to which you listen regularly. You have expressed it many

times to your own family and friends. But the editors of RADIO GUIDE cannot meet

you in your living room and talk it over with you. They must depend upon you to sit down and write your honest opinion about a certain sponsored network program each week—why you like or dislike it and your suggestion for improving its entertainment value.

Each week, RADIO GUIDE selects a sponsored network program upon which you will be asked to comment. In an adjoining column you will find the rules of the contest and a summary of the prizes.

Remember, literary ability will not influence the decisions of the editors, who will act as judges. Not the manner in which you express yourself but the value of your ideas is the important thing. Tell your friends to enter the contest, too.

## This Week:

TELL US WHETHER YOU LIKE OR DISLIKE THIS PROGRAM AND WHY

## Paul Whiteman's Hour

with Deems Taylor, master of ceremonies, Al Jolson, Ramona, Jack Fulton, the Rhythm Boys and the Rhythm Girls, Peggy Healy, Roy Bargy, Bob Lawrence, and the Rondoliers, with guest stars. This can be heard Thursdays over the NBC-WEAF network at 10 p. m. EST and 9 p. m. CST.

Send in Your Criticism Today →

WIN \$50 WEEKLY

FIRST PRIZE . . \$25

SECOND PRIZE \$10

and three prizes of \$5 each

## CONTEST RULES

1. Letter must be written in ink or type-writer on one side of the paper only and must not exceed 200 words in length.
2. Everyone is eligible except employees of Radio Guide or their families.
3. Each letter must be accompanied by the entry blank printed at right or your tracing of the same.
4. You may consult copies of Radio Guide at the offices of this publication or at

- public libraries. You do not have to purchase Radio Guide to enter the contest.
5. The editors of Radio Guide shall be the judges in each weekly contest and their decision shall be final in each instance.
6. All letters regarding the "Paul Whiteman Hour" must be in the offices of Radio Guide on or before Saturday, February 17, to be eligible. Awards will be announced in the issue of the week ending March 10, on sale March 1.
7. Address all entries to BETTER RADIO CONTEST, Radio Guide, 423 Plymouth Court, Chicago, Ill.
8. Radio Guide reserves the right to publish any or all letters submitted.
9. We cannot enter into any correspondence regarding the contest, and no manuscript can be returned.



PAUL WHITEMAN

(Pin or paste this blank, filled out, to your letter)

ENTRY BLANK No. 18  
RADIO GUIDE  
Better Radio Contest

I have read the rules of this contest and agree to abide by them; and herewith submit my comments.

Name \_\_\_\_\_

Street and No. \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_



# STARTLING TWISTS IN VOTE FOR THE STARS OF RADIO

THE election of a hundred astonishments" is one description offered for the poll to choose radio's star of stars. It comes from the chief of the staff intrusted with the tabulations of the votes.

However, the description is prompted less by definite results than by twists of the unexpected. Indeed, it is chiefly in the overturn of the obvious that the analyst finds his astonishment.

All the generally expected trends have failed to assert themselves. On the other hand, the absence of support for conspicuous candidates from quarters where they were regarded as especially popular, affords opportunity for the development of unlooked for strength by "dark horses."

In the third week of RADIO GUIDE's poll to determine America's most popular radio performers, the leading candidates continue "bunched." Of course, all this may be changed before the end of the week. Meanwhile, many interesting, though by no means reliable, indications crop up from the returns.

But it is not solely in the overthrow of favorites that the territorial summary reveals oddities in the public attitude toward radio. We turn naturally to the so-called effete East for an appreciation of the serious and the intellectual, but lo! In this natural habitat of the sophisticate we find popular music and comedy far in the van of drama and the symphonic programs.

Even in staid old Connecticut, stamping ground of the literati, we discover no yearning for the dramatic enterprises or for the current, weightier offerings, but rather a pointed preference for the crooner, the purveyor of hot-cha and gagsters with their plethora of revamped jests.

But to return to the prairie states where the citizens, supposedly remote from the theatrical centers, might be expected to have but a latent taste for the playlets and their performers. Here, unexpectedly, the drama, the lecture and the news comments vie feverishly with the popular music and with comedians for first place in this amazingly responsive contest.

How does the crooner fare in the wheat states of the middle west? Oddly

enough, in light of the favor in which he might be expected to revel. For instance, in Kansas we find Bing Crosby running in last place, and Bing occupies a high place in the results so far totalled. Faring far better is the comedy team of Stoopnagle and Budd, while the variety shows, spotted here and there on the microphonic front, appear to intrigue the middle Westeners with unfailing regularity.

It is as enlightening as it is overwhelming, this baring of the radio appe-

be made to the most popular person among radio artists.

2. This second award will be made to the orchestra that ranks highest in popularity. Surely you have a favorite musical unit, whether to dance by or just to listen to and enjoy. Regardless of sponsorship, regardless of singing and speaking stars, regardless of guest artists, this award will be made to your favorite musical organization.

3. The third award will be given to your favorite program or "hour." Your vote here will be cast for the program as a whole. Surely you set aside all engagements whenever possible to listen, uninterrupt-

ed, to the complete program that pleases you best. This award will be made to the program that polls the greatest vote for favorite entertainment.

4. The fourth award will be made to the team that is liked best. By "team" is meant not only the pair of entertainers but also the trio or quartet that is your favorite, and it doesn't matter whether the team sings, or speaks, or performs on musical instruments—all are eligible. RADIO GUIDE wants your vote for the radio listeners' favorite team.

To the star who receives the greatest popular vote RADIO GUIDE will give, in recognition and in commemoration of your choice of popularity, a handsome gold medal, suitably inscribed.

To the orchestra that is the favorite of all orchestras on the air will be given a gold medal also, this one inscribed to mark its popularity. And furthermore—each member of the orchestra will be given a handsomely engraved certificate attesting his or her part in the work done to win your popular acclaim. The inscription on both the medal and the certificates will bear the name of the orchestra or the name of the leader, according to the way the orchestra is designated. Presentation of the medal will be made to the orchestra leader.

The program that polls the greatest number of votes will receive an award similar to the award that will be given to the most popular orchestra—a gold medal. Further, to each member of the cast—all who take a part in putting the program on the air—will be given a handsomely engraved certificate attesting the triumph.

The favorite "team" will be awarded a silver medal appropriately engraved; and each member of the "team" will be given an engraved certificate, marking the award.

All entertainers, orchestras, programs and teams that have been on the air since October 1, 1933, are eligible. It does not matter that they are not on the air currently.

Balloting closes June 1, 1934. Awards will be announced as shortly thereafter as the results can be verified.

You will find your ballot prepared for you in a coupon on this page. Along with it you will find a few questions that will help us to get better acquainted. However, your vote will not be invalidated by your failure to answer all the questions incorporated in the ballot.

Send in your vote today. Don't delay.

## Favorite Stars' Official Ballot

1. My favorite radio performer is: \_\_\_\_\_
  2. My favorite orchestra is: \_\_\_\_\_
  3. My favorite program is: \_\_\_\_\_
  4. My favorite radio team is: \_\_\_\_\_
- There are \_\_\_\_\_ in my family. I own my home \_\_\_\_\_; rent a house \_\_\_\_\_; rent an apartment \_\_\_\_\_  
(number)
- I own my own car \_\_\_\_\_. I do not own a car \_\_\_\_\_. My radio is \_\_\_\_\_ years old and is a \_\_\_\_\_.
- I am checking the type of radio program that I like best: Popular Musical \_\_\_\_\_; Classical Musical \_\_\_\_\_; Comedy \_\_\_\_\_; News \_\_\_\_\_; Dramatic sketch \_\_\_\_\_; Lecture \_\_\_\_\_; Religious \_\_\_\_\_; or \_\_\_\_\_.
- MY NAME IS: \_\_\_\_\_
- I LIVE AT: \_\_\_\_\_  
(Street and number) (City and State)

Your vote will not be invalidated by failure to answer all the questions in this ballot. You need not repeat any answers to these questions.

Mail your ballot to Star Election Tellers, c/o RADIO GUIDE, 423 Plymouth Court, Chicago, Ill.

tite of 125,000,000 Americans. Others to poll heavy votes besides Bing Crosby are Joe Penner and Gertrude Niesen; the Fleischmann Hour and the Show Boat Hour—the Wayne King, Fred Waring, Guy Lombardo and Ben Bernie orchestras—Amos and Andy, Burns and Allen and the Boswell Sisters.

The election is on with a bang! America's favorite star will loom. Next week RADIO GUIDE will begin to publish leading results in figures, as received up to the moment of going to press.

The election is as follows:

Awards will be made in four branches of professional entertainment. (This, of course, excludes such persons as President Roosevelt and others who frequently, or occasionally, go on the air for governmental or other business reasons.) Professional entertainers only are eligible.

1. The first award will be made to your favorite radio performer, regardless of occupation—either singer, actor, actress, orchestra leader, musician, lecturer, reporter, comedian, announcer, or whatever. This first award is to